

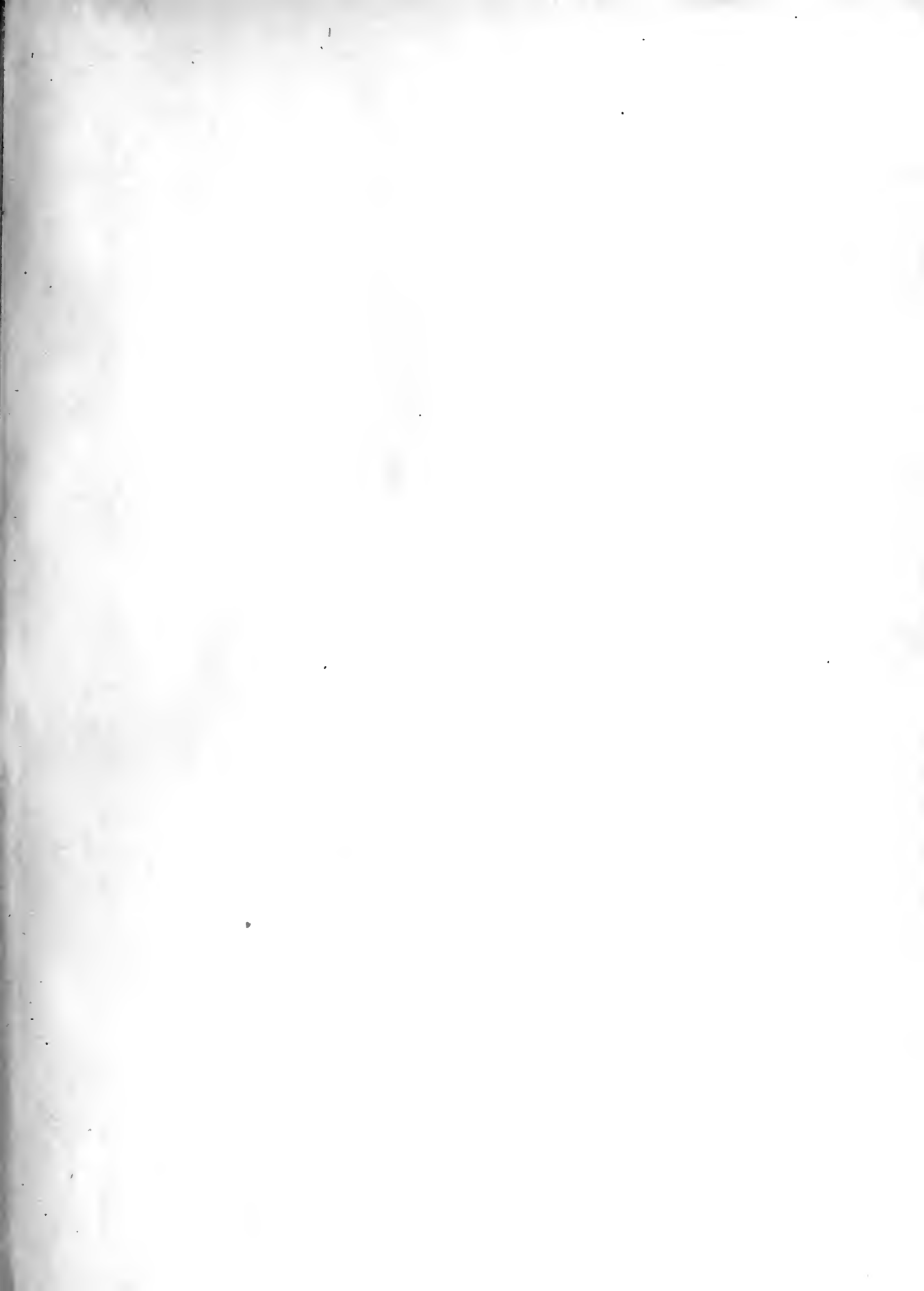


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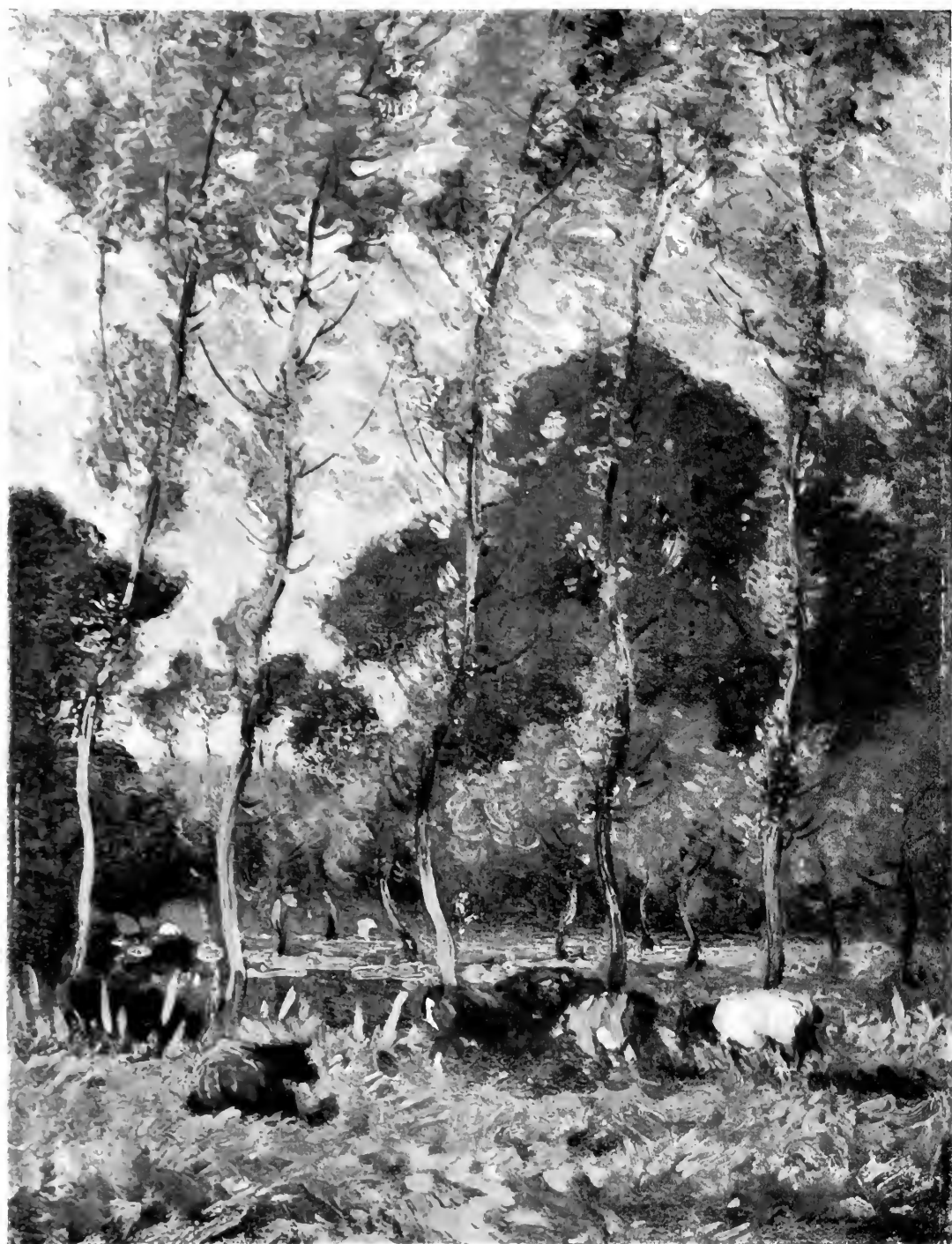
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# The INTERNATIONAL STUDIO

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## FASHIONS IN ART BY CHRISTIAN BRINTON

THE MORGAN COLLECTION

I. THE OLD. The placing on public view in the new wing of the Metropolitan Museum of twenty-nine paintings from the collection of Mr. J. Pierpont Morgan, together with the impressive exhibition of Raeburns at Knoedler's, and certain recent purchases at unprecedented figures lead one to infer that America will shortly be able to compete on fairly even terms with the old world in the possession of masterpieces of art both ancient and modern. Announcements of purchases of pictures in excess of a hundred thousand dollars no longer thrill us. We are, in short, addicted to the masterpiece

habit, and our appetite in this direction requires constant whetting.

There is much that is worthy and not a little that is pretentious in this. The simple appropriation by a plutocratic purchaser of a celebrated canvas means little or nothing. One must know, and know intimately, the particular individual before arriving at any specific conclusion on such a delicate point. Yet, nevertheless, really discriminating and ardent connoisseurship is one of the rarest of all faculties, and one which flourishes but sparsely in a community primarily addicted to commercialism and the eager pursuit of materialistic ideals. Still, it is not the mental attitude of these moneyed art patrons, which is of cardinal moment, but rather the ultimate effect upon the public at large.



From the McMillin Collection

TENAFLY, AUTUMN  
BY GEORGE INNESS



*Exhibited at the Metropolitan Museum, by courtesy of Mr. J. Pierpont Morgan*  
THE GODSAL CHILDREN

BY HOPPNER

At bottom remains the question as to just how this brave array of masterpieces Italian, Spanish, French, Flemish, Dutch, or English is going to influence the esthetic feeling and practice of the nation as a whole. Whether assembled in a spirit of snobbery, of speculative sagacity, or for pure love of the thing itself, this immense influx of foreign paintings is something to reckon with.

As pre-eminently the organ of modern artistic endeavor, *THE INTERNATIONAL STUDIO* is not so deeply impressed by this glowing galaxy of canvases as are certain of its more staid and scholarly contemporaries. While the idea of possessing such splendid examples of ancient art may augment not a little one's patriotic pride, yet taste and patriotism are scarcely synonymous terms. Leaving entirely aside the appeal of Raphael and Rembrandt, and coming down, say, to Reynolds, Gainsborough, Lawrence, and Hoppner, each of whom is magnificently represented in the Morgan collection, it may be questioned whether even these artists awaken anything more than an agreeably perfunctory response in the mind of the casual observer. Everyone admires their incomparable grace of attitude and poetic charm of presentment. We each instinctively recognize that inimitable blending of elegance and rusticity which is the

chief characteristic of this particular school, but do these canvases possess for us any specific esthetic potency? Are they endowed with that progressive vitality which reaches forward to our own day and helps us to see better and to paint with more vigor? It seems not; and in proof of this you have only to recall the recent work of such men as Franzen and Funk, to visit the exhibition of the National Society of Portrait Painters at Knoedler's, or to drop into the Blakeslee Galleries and note the wholly insipid and sterilizing influence which these same eighteenth-century English masters had upon the once individual talent of the

late Robert MacCameron. You will obviously contend that it is not the fault of Sir Joshua or Thomas Gainsborough that they should, even at this day, foster a school of uninspired imitators, and yet such an attitude is altogether beside the point. What we are seeking to disclose is the fact that altogether too much importance is attached alike by press and public to the coming to our shores of these same indisputably superb canvases. They are essentially retrospective and reminiscent in appeal. They do not materially advance native creative effort, and they furthermore, as we have seen, actually serve to perpetuate faded and effete pictorial formulæ. Each age must strive to evolve its own artistic expression, and each artist must courageously seek to reflect the spirit of his time. We must therefore look not alone with pardonable pride, but also with a certain wholesome mistrust, at the overpowering prestige in our midst of these same old masters and their inordinately high-priced masterpieces.

#### THE MCMILLIN COLLECTION

Just as it is the mere power of money which is uppermost in the thoughts of the average individual in discussing or surveying the Morgan collection, so it was largely the speculative in-

ORPHEUS AND EURYDICE  
BY COROT

From the *McMullan Collection*



terest which attracted such huge crowds to the McMillin and the Borden collections at the American Art Galleries and to the subsequent sales at The Plaza when, amid great enthusiasm, figures for paintings by several prominent artists were smashed by generous margins. It is gratifying to note that on the former occasion a Corot brought \$75,200—not, however, a record price—that an Inness sold for \$16,500, and a pair of Wyants went for \$12,000 a-piece, yet what, in essence, is the lesson to be drawn from this sort of thing? It is obviously the same bitter and humiliating story that has so often been told only to be forgotten, namely that we almost invariably fail to appreciate our really significant talents while they are living and working by our side, often in positive want and obscurity. Such instances will of course always come to light, yet what we must seek to do is to reduce them to a minimum, and this can only be done by having our eyes open, and keeping our sensibilities receptive to that which is actually taking place around us in the world of creative form, color, and design.

A prominent painter recently confessed not without a tinge of shame and regret that "It is not what we do, but what we get for what we do, that counts in America." Here you have the crux of the whole matter. It is this absurd inflation of values, this prestige deriving from the exalted prices paid for the work of painters past and gone, or men who are so currently popular that each of them is a species of self-constituted trust, that is responsible for present-day artistic

conditions in America. With us the average painter is a one-picture man. He learns to depict a certain scene or subject with no small degree of charm and dexterity; he is successful in disposing of it, and from thence onward his position is assured provided he does not venture further afield. The artist of to-day is not satisfied to be picturesquely shabby or to face starvation in the earnest and arduous quest of his esthetic ideals.

He is after quick returns, and the way to insure them is to appeal to the innate conventionalism of the public. If you do the commonplace thing with an added dash of grace and personality you are certain of success, and success is what the majority of these men are seeking. It is no longer the fashion to be poor and unappreciated. Yet with the passing of Bohemia there has disappeared not a little of that spirit of ardent enthusiasm and self-sacrifice which has always played such an important part in the province of artistic endeavor.

GARI MELCHERS

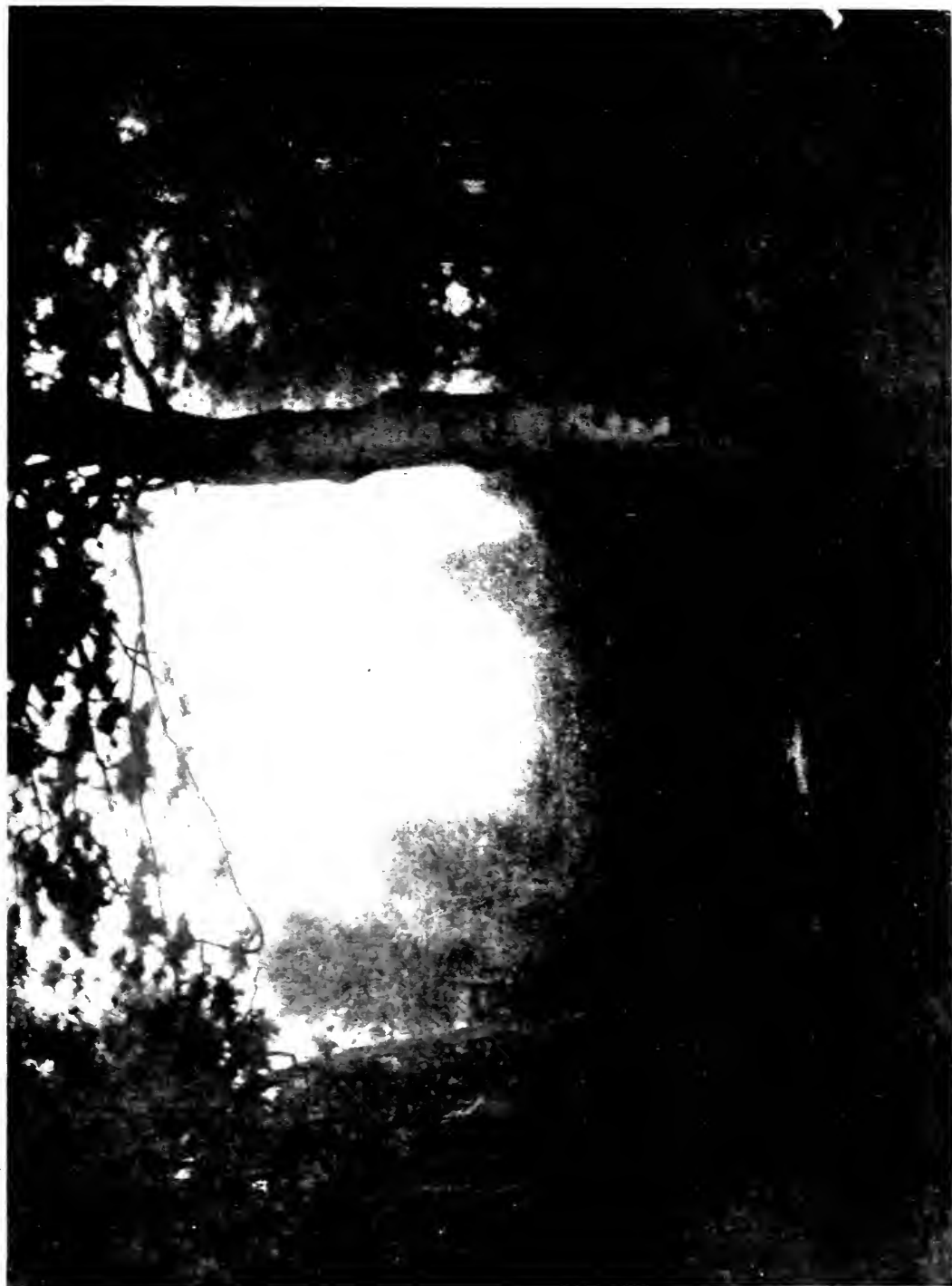
It is not, however, necessary either to relapse into Bohemianism, or to succumb to commerci-

alism, in order to win a substantial measure of fame and fortune; and no better instance of this can be cited than the case of Gari Melchers whose exhibition at the Montross Galleries proves that even in these much abused days a man can maintain his esthetic integrity. Melchers in a sense marks the parting of the ways between the old and the new. He has the dignity, serenity, and superb draughtsmanship of the masters, and he reveals at the same time



*Exhibited at the Metropolitan Museum, by courtesy of Mr. J. P. Morgan*  
LADY BETTY DELMÉ AND HER CHILDREN BY REYNOLDS

EARLY MORNING  
BY A. H. WYANT



*From the Mr. Millin Collection*

MAURER AND EXPRESSIONISM



Courtesy of the Montross Galleries

FENCING MASTER

BY GARI MELCHERS

the bold, pure coloring, strength of design, and vigorous vision of the moderns. Perhaps the leading characteristic of this work is a salutary robustness which is far removed from the nervous delicacy and hypersensitiveness typical of so much present-day production. A portrait such as that of *The Fencing Master* will live, and so also will certain of these Dutch mothers seated in the open holding their babies in their arms, the green vesture of spring about them, and the stamp of health upon their broad brows. While the art of Mr. Melchers is in no degree transitional—it being too firmly grounded to admit of any such interpretation—yet in a measure it looks backward toward the calm triumphs of the past and forward into the stirring and still unformulated tendencies of the future—the future to which we herewith turn our attention.

II. THE NEW. There is no gainsaying the fact that the eager quest of novelty is quite as much a mode as is the placid reliance upon precedent. If it be the fashion in certain plutocratic quarters to patronize only that which is hallowed by the past, it is quite as obviously the habit elsewhere solely to tolerate that which is feverishly, not to say flagrantly, modern. The argument is, however, vastly in favor of the latter group. They are at least esthetically alive, not languidly somnolent. They breathe the atmosphere of their own day and generation and respond to those vital, formative currents, social, scientific, and intellectual which are surging about us in splendid unrest. They are animated and experimental in their attitude toward their work, and the future is undoubtedly theirs. It is in this spirit that Alfred Maurer exhibited recently a series of landscapes, portrait heads and still-life subjects done under the inspiration of Henri-Matisse and his school. Maurer's conversion took place some four or five years ago, since when he has revealed an increasingly strong grasp of the essentials of the modern movement and has displayed, above all, an individual richness and beauty of coloration which rank him well in the forefront of that courageous little band which has recently brought from overseas the gospel of Expressionism. Though Mr. Maurer seems to cling to the term Post-Impressionist, a distinctly more comprehensive and more characteristic caption for the new manifestation as a whole is that of Expressionism. Anything and everything that comes after Impressionism may obviously be described as Post-Impressionist, whereas Expressionism means but one thing, and is certainly the appellation which should be adopted by those whose interest in the movement goes beyond the mere circulating of a convenient catch-word.

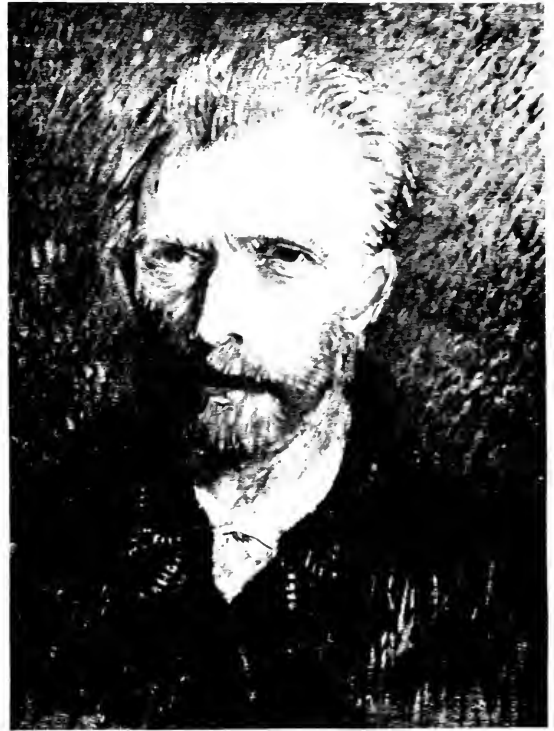
Greatly to the consternation of conservative stay-at-homes the tendencies represented by Mr. Maurer and his colleagues are rapidly gaining ground in our midst. A short time since, these men were described as pictorial lunatics. Almost everyone sought to laugh their efforts to scorn. The older and more uniformly successful of our painters in particular were crudely jocose or positively crass in their attitude, and yet the moment has come when the general public is eager to know something about the situation at first hand and to see and study for itself the



work of these same anarchists and outcasts. Mr. Stieglitz enjoys the distinction of having been the initial sponsor for these restless radicals, his discreetly arranged little exhibitions at the Photo-Secession Galleries serving to introduce many pioneer painters, draughtsmen, and sculptors to a rarely puzzled press and public. In due course he was followed with no little sagacity and enthusiasm by Mr. Bimbaum of the Berlin Photographic Company, while only a few weeks back the seal of fashion was set upon the cause by a somewhat sporadic though courageously progressive exhibition of so-called Post-Impressionist work within the precincts of the Colony Club.

MODERN PAINTING

It matters little or naught what particular motives have actuated those who have thus far seen fit to extend their hospitality private or professional to the movement in question. Whether they be zealous fanatics or brainless faddists is not the chief question at issue, the all important point being that the public has at last been aroused to the fact that art is again alive with the splendid, invigorating thrill of fresh and virile aims and achievement. After the struggle



VINCENT VAN GOGH

BY HIMSELF



*Courtesy of the Folsom Galleries*  
IN THE VINEYARD

BY ALFRED MAURER

for vibrant tone and broken surface, after in short, the hard-fought battle for Impressionism had been gained, we settle down once more to the comparative quietude of good, earnest, well-balanced effort. The conquest of light was carried further than ever before in the history of painting but the artists were no longer on the defensive. The spirit of militancy lay dormant for a space. Impressionism had, however, scarcely blended into Neo-Impressionism when there were signs of a decided reaction. Seemingly full armed for the conflict the Fauves dashed into the arena, and, hot on the heels of the Fauves, who were headed by Henri-Matisse and Van Dongen, came in rapid succession the Cubists and the Futurists. Yet it did not all happen so quickly as it seemed, for beneath the surface stirred, as always, those deep-rooted factors and influences without which revolutions in art or in any field of activity are impossible.

The trinity of modern painting is comprised of Cézanne, Gauguin, and Van Gogh. It is they who have initiated the great and far reaching movement which bids fair to change the complexion of latter-day pictorial expression. They are the real pathfinders, the veritable heralds of all that has come after, and in their footsteps



PAUL CÉZANNE

BY HIMSELF

walk, or should walk, with every show of humility the men of the present. It is this movement, inaugurated in specific fashion by this incomparable trio of esthetic individualists, though already, of course, foreshadowed in the work of Ingres, Delacroix, Courbet, and Manet, that the newly formed Association of American Painters and Sculptors has aimed to illustrate in their exhibition at the Sixty-ninth Regiment Armory. At very considerable expense, and with an uncommon show of energy and determination, this society, of which Mr. Arthur B. Davies is President, has collected and installed an exhibition of retrospective and contemporary painting and sculpture both native and foreign which bids fair to mark an epoch in the development of American artistic taste. It will be the pleasure and privilege of the International Studio to consider this display in detail next month, and to publish as well an important selection of illustrations covering the work on view. For the present we are obliged however, to content ourselves with this preliminary announcement of the aim and scope of the undertaking as a whole.

Nothing of the kind has hereto been attempted in this country and all praise and encouragement are due those responsible for the venture. It

is precisely this sort of stimulus that we need in America. We are, in art matters, far too timid. We lack the courage and decision to see and judge for ourselves. Something of the old-time spirit of colonial dependence still clings to us, and it seems in many quarters to have degenerated into positive provincialism. There are those who apparently do not wish this provincialism disturbed, and apropos it is difficult not to contrast the frank, open-door attitude of the Association of American Painters and Sculptors with the essentially protective policy of an older body whose name shall be left to your own ready intuition.

Coincidentally with the exhibition itself, comes the encouraging announcement that the new society has recently taken steps toward having the absurd and illogical tariff upon art readjusted, and more especially the twenty-year provision regarding paintings. Nothing could be more pathetically provincial, and at the same time ludicrous, than the exaction of a duty upon pictures, simply because they happen to have been painted within the past score of years, for it is precisely the canvases of the current generation which are of the most significance, alike to the painter and the public. It is certainly time this matter were taken up in all seriousness, and every success to those who would rid us of the distinction of crudely confusing issues esthetic and economic.



PAUL GAUGUIN

BY HIMSELF



"RAGGED CLOUDS"

BY ROBERT H. NISBET

**A**MERICAN LANDSCAPE PAINTING AND THE ART OF ROBERT H. NISBET  
BY C. MATLACK PRICE

THE present aspect of landscape painting in this country is a peculiar one, and may, perhaps, be best considered a period of transition from the work of the old school to a sort of painting yet to be evolved. This transitional period is of distinct interest if one stops to study the varied methods of the more prominent contemporary landscape painters, with retrospective commentary on the men of the old school and a mental forecast of the ultimate development of the art.

It can be shown that while our present era is supposedly one of fad and impressionism, it may be tending more nearly toward realism than the work of many earlier landscape painters.

In the conception of landscape rendering held by such men as Richards, Inness, and Wyant there was a careful realism—an attention to detail which led the first-named to be termed a "Pre-

Raphaelite." There was, however, an element of essential accuracy in the work of Richards which placed it in a different category from that of Wyant and Inness, and which made his painting rather a transcript from nature than an interpretation. Wyant was not so skilled a draughtsman, nor was Inness, and both were governed by a tendency to paint by formula, both in composition and in color.

Winslow Homer, in the later development of his work, showed leanings toward the present sort of painting as practised by Dougherty and Waugh, while Tryon and Sword really belong to the old school of landscape painters, and their canvases in recent exhibitions seem like voices from the preceding generation.

And now a score of painters are working in as many different veins—all seemingly bent upon evolving a means of expression which shall be at once sincere and accurate, yet essentially picturesque—an aim which is as intangible by formula as it is difficult of attainment in practice. Of the names which come most readily into the mental vision (after visiting several recent exhibitions)



"SUMMER"  
BY ROBERT H. NISBET

such as J. Alden Weir, Childre Hassam, Willard Metcalfe, Birge Harrison, W. Elmer Schofield, Bolton Brown and Robert H. Nisbet, the last named may be found to be working with a theory which seems to embody the more practical as well as the more esthetic elements of the theories of his contemporaries. To call it a theory is, perhaps, misleading, for theories in painting are dangerous to freedom of rendering, and Mr. Nisbet's working idea might better be called a "point of view."

Stated in broad terms it seems astonishingly simple, and even obvious, yet calls for qualities of accuracy in observation, sympathy in understanding and training in the finer theories of color, as well as for a splendid versatility in technique. It is an acceptance, in fine, of the idea that there should be no set "rules" governing the rendering of a landscape, but rather that its rendering should be first suggested and then governed by the particular mood or phase of the subject, and expressive of such atmospheric values as shall create an impression with the beholder identical with that under which the painting was produced.

This seems far more simple than it is—in fact if one were to tell a painter to make his rendering of "A Mid-Summer Afternoon" suggest an afternoon in mid-summer, he would say, "Of course"—with some surprise.

This phase of realism is taken so much as a matter of course that, like many "tremendous trifles," it often escapes adequate attention. Now Mr. Nisbet once pointed out that this sort of accuracy is generally missed on account of the power of those traditions which have become so strongly imbedded in one's mental vision that they do not affect one's physical vision.

Thus the average painter, upon being asked what color he would use as the keynote of his "Mid-Summer Afternoon," would probably say "green." Therein his painting would fail to give the impression which was intended, for green is essentially a cool color, whereas the idea of a mid-



"SUMMER IDYLL"

BY ROBERT H. NISBET

summer afternoon carries with it ideas of heat, more accurately rendered in patches of brilliant yellow sunlight.

And so around the calendar, there are moods of season and hour which must be both seen and rendered as they *are*, and not as the mental predisposition of the painter may sub-consciously suggest. With Mr. Nisbet there is another quality accompanying this accuracy of vision—the capable technical versatility which enables him to portray the more unexpected phases of nature as well as the every-day aspects. A man may have painted "Early Days in Spring" all his life—a dozen or so each year—but if he uses the same palette, mentally and actually, either through mental or actual habit, he runs the danger of being at any time confronted with a different sort of "Early Day in Spring" than he is used to. Then he fails to render it. He is as helpless as one who has learned to ask, in French, for bread (no matter how fluently) and finds himself confronted with the necessity of asking for butter. We accept the fact that the thunder-machine behind the scenes at the theatre can produce but one kind of thunder—because it is only a machine, but we heap harsh criticism upon the painter who can give us but one kind of Spring day—because he is an artist, and we expect keener perception.

It is against these seasonal surprises that Mr. Nisbet's idea is aimed, for no two days in any one year, or even in a succession of years, are more nearly similar than any two faces on a crowded thoroughfare—and he wishes to portray, let us say, "A Certain Day in Spring" rather than "Any Day in Spring."

Beside this basic veracity, mere technique seems almost a trivial superficiality, whether one chose to paint with the feathery outline of Haslam or Weir, with the direct virility of Schofield, or with the sympathetic insight of Metcalfe. The fact will remain that one will have seized certain moments from out of the eternity of Nature's seasonal kaleidoscope, and will have portrayed that moment in a manner resembling portraiture.

In the *Robe of Cold*, which is illustrated, Mr. Nisbet wished to paint the particular hour when the air was filled with soft, feathery snow-flakes—those flakes which fall so gently and so slowly that they seem almost to hover like moths and to be silently melted into the landscape which one dimly sees through the flurry, as blurred by a

veil. It is easier to paint the snow, like Palmer, after it has fallen and it is an evidence of esthetic courage to paint it as Mr. Nisbet has, when it is most elusive and most difficult to describe on the canvas. Perhaps, when the last word on art shall have been written (if such a happy state of affairs can ever be), it will come to be realized that success in painting is due to the individual, and not to the school or the set of formulae by which he worked.

Granted—such a method as Mr. Nisbet's (if a point of view so flexible and so intelligent may masquerade under so stupid a name) such a method demands two basic qualifications.

Of these, the first is keen and sympathetic perception of elusive and intangible moods and phases, and the second is a ready and versatile technical dexterity—yet it is to be said that in its practice lies the promise of a new school of American landscape painting—a school which shall in future produce paintings more temperamentally real than the "Realist" school and more truly impressive than the so-called "Impressionist."



"A ROBE OF COLD"

BY ROBERT H. NISBET



## *The French Institute and "American" Art*



THE LAST REBELS

BY BENJAMIN CONSTANT  
ENGRAVED BY L. QUARANTE

### THE FRENCH INSTITUTE AND "AMERICAN" ART BY W. FRANCKLYN PARIS

THE budget of information upon which that portion of New York's population which devotes itself to art has had to depend in the past for its theories of technique, its history and its general rhetoric of form and color, has been enriched in the past few weeks by the gift to the recently launched French Institute and Museum of French Art in the United States of a very complete library of books treating the subject of art in nearly every conceivable form of its application.

Although the collections of writings on art possessed by the Metropolitan Museum of Art and the New York Public Library are notable in many respects, the new collection is unique in that it contains a great many works not usually accessible to the general public. These are for the most part volumes written and published under the patronage of the Ministry of Fine Arts of France and containing rare plates, many of them of art works which have since been destroyed, some of them during the evil days of the French Revolution and others during the Commune.

The gift of these priceless writings is made to the French Institute by the French Government and comes as a further proof of the interest felt in French official circles for the Institute's welfare in this country.

Less than a month ago the French committee of

the Institute, hearing that the project had progressed to the point where headquarters had been rented, insisted upon assuming a share in the expense of decorating the main exhibition room, and to that effect forwarded to the chairman of the board of trustees of the Institute, the Hon. McDougall Hawkes, a splendid collection of prints, etchings and woodcuts, all after famous paintings.

Thanks to this generous double gift of the French nation, the Institute was able to formally dedicate its "local" at Madison Avenue and Forty-seventh Street last month. On this occasion the French ambassador, M. Jules Jusserand, renewed the pledge of official support of the Institute given last April in behalf of France by Gabriel Hanotaux, former minister of foreign affairs, and announced a series of lectures and exhibitions.

The first of these lectures was delivered on December 8 by Louis Hourticq, Inspector of Fine Arts of the city of Paris, on the subject of painting and society in France in the eighteenth century. As for the exhibits, two are under preparation and a third is likely. The first is to reveal to American appreciation the work of Albert Besnard, a master of color, whose fame has long been established in France but whose work is as yet but little known in this country.

The other two exhibits will consist, one of architectural drawings and the other of paintings.

The architectural exhibit will present the work

of ten selected architects accounted the leaders in their profession in France, while the exhibit of paintings will consist of canvases by ten of the best painters of the present day.

As will be seen by this general outline, the French Institute has now passed the experimental stage and is now firmly implanted in American soil as an agency for the spreading of that most cosmopolitan gospel which is art.

When the program of the French Institute was first announced, there was a tendency on the part of certain commercial interests making a business of art, to oppose and discredit the new movement on the ground that French art needed no fostering in this country, while American art did. It was very platitudinously asserted that the spreading of a knowledge of French canons of art in this country would be detrimental to "the awakening of an art impulse in America."

One trade publication, imagining the "business of art" or the art business in danger, and feeling itself threatened in the pocket-book, deliberately charged the French Institute with intent to rob the American "art worker" of the coveted trade of newly-rich Americans whose eyes were just opening to American art.

Needless to say, this alarm on the part of these tradesmen is entirely unfounded. The French Institute has absolutely no commercial interests to advance and its work here is purely of an altruistic and missionary character. Its purpose is to quicken the appreciation of French art, not among the wealthy, who already possess a general familiarity with French artistic expression through travel, but among the wage earners to whom the opportunity to visit the Louvre and other French treasure houses is denied.

To say that French art should be prevented from invading those confines of America where it is not already known, is to say that beauty should be prevented from penetrating our borders. Two thousand years ago, when the artists of one country were of necessity compelled to limit their horizon to the things and people accessible by ox-cart travel, art was circumscribed and took on

the characteristics of certain localities. Athens was *terra incognita* to Thebes, and Babylon held no intercourse with Rome. To-day, however, one thousand miles are as one, and the processes of reproduction have reached such perfection that the art of Paris or Vienna or Stockholm can be known pictorially in New York, or Melbourne or Cape Town in a few weeks' time. A country that would quarantine itself against the art of the rest of the world would find itself plunged into the darkness of the Middle Ages, because art is in a great measure imitative and adaptative.

Fundamentally, art is universal, since the objects it portrays are universal. A rose may be painted by seventeen different artists, from seventeen different countries, but the work of not one of the seventeen can be characteristic of either France or America or China; it will be characteristic of the garden and representative of nature.

The mistaken zealots who prate of American art can have in mind, properly speaking, only totem poles or Navajo blankets. There was a Greek art and an Egyptian art, but already in the fifteenth century frontiers were obliterated and the art of the period comes to us as the art of the Renaissance, not as the art of Italy or France or Spain or Flanders, although in all four of these countries a strong creative impulse was being felt, each

distinct in its way but all homogeneous as to character and tendency.

The Popes, the Medicis, the Dukes of Burgundy, the Kings of France or of Spain who were the art patrons of that wonderful period, did not attempt to nationalize art.

The French court had as many Italians among its artists-pensioners as it had Frenchmen, and the Pope Leo X did not attempt to have the tapestries of the Vatican woven in Rome, but sent to Brussels for them. Raphael, Velasquez, Rembrandt, Meissonnier, Whistler belong to the world and not only to Italy, or Spain, or Holland or France or the United States.

There is neither American art nor French art—there is only art—and Sargent is as hospitably received in the Luxembourg as Corot in the



PORTRAIT OF GEORGE  
WASHINGTON

ENGRAVED BY  
LEFORT

## The French Institute and "American" Art

Metropolitan. France does not pretend to monopolize art; it does not pretend to know all there is to be known on the subject, but what it does know it is willing to pass on to others. Some of the best architects of this country owe what they know of their art to the teaching received at the Beaux-Arts in Paris. The planting of the French Institute on American soil is only an extension of that general principle of helpfulness to others which has ever guided the French world of art. Instead of arousing distrust and suspicion it should arouse enthusiasm and gratitude.

Thanks to the generosity of the French nation, the American artist or artisan feeling a leaning for the French manner of seeing and portraying, will have an opportunity to study the doctrine of art as taught and applied by French artists. Here is a reference library open to them, in which notable precedents are pictured giving advice as much on what to avoid as on what to imitate.

### A NOTE ON ALBERT BESNARD

The collection of Besnard's works to be placed upon exhibition here is varied enough in character to permit an intelligent verdict being rendered on the ensemble of that painter's art. Not only will he be shown as a portraitist and decorator, but as an etcher and engraver as well.

The dazzling fire and flame effects which first brought him into public notice twenty-five years ago are present in one at least of the paintings to be shown, the portrait of Princess Mathilde, but the sensational canvases of Rêjane and Mme. Roger Jourdain, in which this incandescence of color finds its fullest expression, are missing from the collection.

The editor of the Studio has thought that the readers of the magazine would be interested in a reproduction of these two famous portraits and in a short article touching upon a phase of Besnard's work not sufficiently emphasized in

the coming exhibit, and that is, his illumination effects.

Since Besnard's fame will probably rest upon his magical treatment of conflicting lamp light and moonlight and the play of these upon satin and silk, the article in question may prove of some interest.

One of the characteristics of Besnard's work which the forthcoming exhibition will not show, is his evolution from the pre-Raphaelite school into the impressionist and from the impressionist into the academic or if not quite the academic, at least the naturalist.

As his mode of expression changed, critics found new prototypes for his paintings. In his youthful

beginnings his *Remorse* brought him into comparison with Burne-Jones. When his *Isle Heureuse* was shown it was at once likened to Watteau's *Embarquement pour Cythère*, and when his mural decorations were installed a resemblance was found with Delacroix.

Besnard himself would probably indignantly reject the imputation that he had ever sought to imitate Burne-Jones.

About Watteau or Delacroix one is less sure, but this at least is well known, the author of *Isle Heureuse* prides himself upon his individuality, and no matter how suggestive of the *Embarquement* his *Isle Heureuse* may be found, there is yet enough of Besnard color in it to single it out from among any number of Watteaus.

Besnard is turned sixty, but his brush is as prolific as when he was thirty or, if anything, more so.

He is not so radical a painter as in his younger days, his use of violent yellow and blues has been subdued; he is, in fact, a revolutionist turned constitutionalist, but his mastery of drawing and composition remains complete, and the thought back of the hand mark him a poet and composer, and not merely a reader of verse or a player of music.



ISLE HEUREUSE

BY ALBERT BESNARD



Painted by E. O. Heppé

THE MADONNA IN THE OAK

BY RAPHAEL

RAPHAEL'S GREATEST MASTERPIECE DISCOVERED. — This famous picture, *The Madonna in the Oak*, has been removed from Italy, and was quite recently in London, at the Hotel Cecil, guarded by detectives.

GERMAN ART: BERLIN PHOTO-GRAPHIC COMPANY

BY W. H. DE B. NELSON



LOOKING back to the times of Dürer and Holbein, we see the great lead that Germany took in drawing, etching and lithography. An exhibition was held here during December in order to demonstrate how far German art has sustained that

position to-day, and out of many thousands of etchings, drawings, woodcuts and lithographs sent from Berlin, Mr. Birnbaum selected between three and four hundred, as illustrative of the work accomplished by upwards of eighty artists, who, in his opinion, constitute the backbone of German graphic art at this moment. The exhibition has proved itself a colossal surprise; it was a hurly-burly, a pandemonium, a clash of cymbals resounding amid the sensitive petals of roses; epics and lyrics, side by side. Mr. Birnbaum provided his catalogue with a prefatory essay, a perusal of which should put any one *au fait* with the trend and bend of modern art in illustration across the Rhine.

Though it is difficult to summarize by division into schools, it is impossible to judge progress without regarding all craftsmen more or less from their artistic relationship with Klinger, Thoma or Liebermann. Some fall naturally into classes by themselves, however, as for instance, Käthe Kollwitz, Willi Geiger, Barlach and Heinrich Vogeler.

Klinger's true expression appears to best advantage in his etchings, which, rejected at the Berlin Academy in 1878, are to-day revered for their dramatic power and romanticism. Hans Thoma depicted the German peasantry of the Black Forest and, incidentally, while in Paris, discovered Manet. His influence to a large extent caused the migration of so many artists to the German Barbizon, Worpswede, a moor-girt village near Bremen. Here were to be found Modersohn, Hans am Ende, Overbeck and Heinrich Vogeler. Liebermann, so strongly influenced by Degas, delights us with his Jews, horse-racing, boys bathing and such like subjects; his draughtsmanship is exquisite and audacious.

Willi Geiger—not to be confused with Ernst Geyger—is shown in four capital drawings of tauromachy, full of action. In one a picador is unhorsed; in another we see a banderillero planting his darts. Käthe Kollwitz grips the imagination with the poignancy of her art. We see Mother

and Death embracing a dying child; it is brutal, but it is art. *Les misères de la vie humaine* are her special province. Let us leave her there and pass to Heinrich Vogeler; here we meet the true German spirit, with its fairy tales, allegories and symbolism. What simplicity and at the same time what kinship with Japanese art we discover in that much-admired garden of Olbricht's, in the delicate drawing of the fence in snow and the line of hemlocks. Here is liberation from all conventions of art. Rich feeling and accomplished craftsmanship underlie the work of Lehmbruch, Walter Klemm and Gerhard Graf. Lithographs and woodcuts were not so long since despised as being merely commercial methods of reproduction, but one has only to glance at the beautiful lithographs of von Hoffmann, Berthold Clauss and the remarkable colored woodcuts of Klemm, Rath, Graf and Orlik, to see what results can be obtained. What can be said of the Futurists? One is



Courtesy of the Berlin Photographic Company

GANYMEDE

ETCHING BY  
OTTO GREINER



Courtesy of the Berlin Photographic Company

A LOVE SONG

ETCHING BY HEINRICH VOGELER

reminded of Liebermann's slogan, "*Zeichnen ist Weglassen*" (Drawing is omitting), and almost wishes that some of these drawings had been actually omitted. The marvelous locomotives of Lyonel Feininger, the horses of Franz Marc, the Somali dance of Pechstein give a note of comic relief to the Russian peasants of Barlach, and it is a long cry from Kandinsky, with *Composition No. 4*, to the work of Max Slevogt. Let us not jeer. They are in earnest and theirs may be the art of tomorrow. The movement is hydra-headed. Guillaume Apollinaire shouts its doctrines from the Paris housetops, while Marinetti voices it in Italy. Kill Cubists and you have Conceptionalists; decimate these, Orphists and Instinctivists arise. *Que faire?*

Some contributions and exceedingly important ones, as the names will prove, were delayed in transit, with the result that some were shown only during the last week of the exhibition, while a great deal of material is now on view elsewhere which was too late for New York; for instance, some very fine lithographs by Berthold Clauss, several dry-point etchings by that great animal sculptor, August Gaul; work in various media by Otto Greiner, of which the *Ganymede* is here reproduced, an etching of great force and composition; furthermore, lithographic work by Robert Sterl.

The brainy technique displayed in Klinger's etchings led to the large plates of men like Otto Greiner and Erich Wolfsfeld, and to the strange

inventive faculties of such artists as Josef Uhl and Amandus Faure. In glancing ever so briefly over the big men of German graphic art it would be unpardonable to omit mention of Max Behmer, who looms very large in the public eye as an illustrator. A great admirer of Beardsley, he has never allowed his influence to more than stimulate him; some of his etchings are miniatures, such as his *Saint George* or *Saint Anthony of Padua Attracting Fish with His Eloquence*. These are circular soft-ground etchings on rare old paper. Perhaps his best-known plate is *The Vulgar Art Historian*, a witty satire on the art critic, whom apparently he holds in no special esteem. This many-sided artist has also illustrated Omar, Balzac, Voltaire, Goethe, Wilde, Poe, the Arabian Nights and other

works too numerous to mention.

Other names to appear in the addenda list are: R. Haug, F. Heckendorf, August Kaul, Walter Kuehne, Emil Nolde, E. Pickard, Robert Scholtz. Space unfortunately prevents any mention of their respective performances.



Courtesy of the Berlin Photographic Company

A JEW OF JAFFA ETCHING BY HERMANN STRUCK



## In the Galleries

### IN THE GALLERIES

AMERICAN dilettanti and strangers within the gate are having every opportunity, as the season progresses, of seeing all kinds of art and periods of art in the different galleries. The McMillin collection made way for Borden and Talmage collections; Knoedler's were in the hands of the American Portrait Painters and the New School is holding high revel at the 69th Regiment Armory, while an excellent display of paintings and sculpture is being admired at the Architectural League. Furthermore, the Association of American Etchers has started its first annual exhibition away from Chicago, and commenced here with a most successful exhibition, to be shown in some fifty cities. The National Arts Galleries have ended their Members' Exhibition and are showing works of the late F. Warren Freer.

*La Schiavona*, by Titian, which we have reproduced by courtesy of Messrs. E. Gimpel & Wildenstein, is a famous canvas. Standing square to the spectator is a buxom middle-aged Venetian woman of the better class, with somewhat heavy but good-natured features, the hair parted in the center and caught over the ears by lace lappets. One hand rests upon a piece of marble statuary, showing a medallion portrait. Her Bordeaux-colored dress gives the requisite offset to the cold tones of the marble. It is painted in Titian's best style. In the seventeenth century this picture was in the collection of Count Alessandro Colleoni in the Castle of Cavernago. This nobleman having indulged in the pastime of murder, his property was confiscated; his wife, however, managed to save this picture from the Ducal Chamber, and we next hear of it in the Riccardi Collection, where it was purchased by Senator Crespi, acting on the advice of Morelli, of Milan.

Mr. Rudolf Seckel has succeeded in getting together some fifty Dürer engravings on copper, which will be on view till

the 15th. These prints are all in first-class condition and are excellent impressions. The most notable in the collection are *The Knight, Death and The Devil*, *St. Jerome in the Desert* and *St. Jerome in His Cell*, the complete set of sixteen, known as *The Small Passion*, *St. Eustace* and some *Madonnas*.

The Kraushaar Gallery had on view three pictures by Jurres, in the color and light of Spain, and three Zuloagas. The gipsy dancing girl is a splendid canvas, reveling in light and full of grand color. The girl is life size, clad in the most picturesque shirt, breeches and cloak, splendid in pose, with olive complexion, snaky locks hued like the raven's wing. How she would have charmed George Borrow! A splendid type of *gitana*.

Dainty drawings in profusion by John Downman are on view at the Hodgkins' Galleries. He flourished between 1750 and 1824 and did most delicate work on very thin paper, which he often colored from the back. An interesting feature of his



Courtesy of Messrs. E. Gimpel & Wildenstein  
LA SCHIAVONA

BY TITIAN



*Courtesy of the Macbeth Galleries*

ROCK CHANNELS

BY PAUL DOUGHERTY

charming sketches is the number of annotations regarding his sitters made at the foot. He numbered among them some very distinguished persons, for instance, the Duchess of Devonshire, Mrs. Siddons, Miss Farren (Countess of Derby), Southey, the poet, and Lord Nelson.

In passing through the Prang Gallery it is difficult to prevent oneself from humming "Come back to Erin" and "Wearin' of the Green." There is a real Irish exhibition on and the walls are covered with Shaugrauns, colleens, spalpeens, peat and pigs. The artist is Power O'Malley, and we shall notice his interesting work and give some reproductions of it in our next issue.

Visitors to the Macbeth Galleries have had the opportunity of judging the work of an awakened artist; not that Mr. Paul Dougherty has been slumbering at all, but a new light and a new aspect of nature have caused a decided awakening in him, with the result that we are confronted with fifteen canvases which show a marked advance upon previous work. There is more

dash and vigor, a stronger feeling and treatment, and, above all, a greater power of palette. Besides marines there is a cycle of mountain pictures done last summer in the Swiss Oberland, and of these the two entitled *Evening Calm* and *Evening Glow* are particularly charming, making a pleasant contrast with bursts of spray, rocks and the welter of wave so powerfully depicted in the adjoining canvases.

The Women's Cosmopolitan Club has had an exhibition of paintings by W. E. Schuhmacher, an independent of Paris who paints still-life, landscape and domestic scenes in pointilliste fashion,

with more attention to color than to outline. It is a pity that the club has not better facilities for displaying works of art.

Anna Coleman Ladd has had some nice statuary on view at the Gorham Galleries, some of her small bronzes being especially charming: *Baby Discovering the World* is a delightful study of infancy. *Dancing Girl*, *St. Francis*, *Aspiration*, *The Beast of Prey* show fine expression and modeling.



*Courtesy of the Macbeth Galleries*  
THE "OBERLAND"

BY PAUL DOUGHERTY



## In the Galleries

The old Spanish masters have had a long and glorious reign in the Ehrich Galleries, all the great painters being represented, excepting Velasquez, and in his case there was a good substitute, a picture by Mazo, which was long catalogued as a Velasquez, and only of recent date has been assigned to the former. The exhibition contains five canvases by El Greco, an excellent Zurburan entitled *A Saint of Seville*, representing a lady of the nobility, life-size, with bowl and towel, proceeding upon some mission of mercy. The handling of the jewelry, the gold and pearl embroidered dress is very fine. A *Madonna and Child* by Luis de Morales; a *St. John* by Ribera; an *Assumption* by Gomez, and an excellent example of Coello, remarkable for the painting of texture, make a goodly array. Our reproduction is a powerful portrait by Goya of *El Conde de Tepa*.

Some good decorative work by Beatrice L. Stevens was on view last month at the Carroll Art Galleries. Among some seventy exhibits, the best work, in our opinion, is *The Frog Prince, Four Ships Sailing, and Tamlane*. The artist is at her best in grouped figures and decorative landscape. In her nude subjects the flesh tones are not convincing, while in her picture of *Youth Beckoning* the drawing of the left leg has marred an otherwise excellent composition. Her nursery frieze is humorous and brightly conceived, while the *Golden Age* and *Drifting Leaves* are clever landscapes. Fewer exhibits would have improved the display.

Elliott Daingerfield never painted a better canvas than his *Genius of the Canyon*, recently on view at the galleries of Messrs. Moulton & Ricketts. Added to splendid color and composition, there is haunting silence and melancholy. To the right a fancy, æry palace, domed and pinnaced, rises among the battlemented rocks; to the left reclines a nude figure upon the rocks, the very epitome of brooding silence. Away to the horizon stretch miles of rugged canyon. The beholder recalls Volney's "Ruins," for which this picture would have formed an ideal frontispiece.



Courtesy of the Ehrich Galleries

PORTRAIT OF EL CONDE DE TEPA

BY GOYA

Last month saw the close of the twenty-eighth exhibition of the Architectural League of New York. Among nearly a thousand exhibits of paintings and sculpture it is only possible in our limited space to touch upon a few, *very few*, examples. Paul Manship had some clever work, especially *The Woodland Dance*, where a joyous nymph pirouettes before a grinning centaur. Charles Holloway's *Spirits of the Canyon* is a thoughtful composition. Joseph Lauber showed a capital window design, with his *The Good Shepherd*. William Walton, Arthur R. Willett, Louis Vaillant Henry Reuterdaahl showed some good decorative work. A very striking composition is Taber Sears' *Youth, the Explorer*, in which three naked youths ride together into space. Alphæus P. Cole had a clever panel, entitled *The Picnic*, also a painting representing Dante watching the building of the Florentine Cathedral. Robert V. V. Sewell was represented by some excellent panels, especially *The Sirens*. Poster designs by Pernesin, a door-knocker design by T. Starr, six book-

## In the Galleries

plates by A. N. Macdonald warrant special mention. The water-color work of E. I. Williams was notable, especially his *Restoration Plans of the House of Vestals, Rome*, and his *Elevation of Isola Bella*. Grosvenor Atterbury and J. A. Tompkins, Associated, showed excellent work in their *Station Square Tower*. *The Victor*, by E. H. Blashfield, is a splendid decoration. *The Cathedral of the Incarnation*, Baltimore, Md., planned by Cram, Goodhue & Ferguson, reveals the best of architectural effort in design. Other great works are John R. Pope's *Temple of the Scottish Rite*; *The Banking Room, Hartford*, by Donn Barber, and the design for the ceiling by James Wall Finn, and *The Perry Memorial*, by J. H. Freedlander.

The new Association of American Etchers concluded their first annual exhibition at the Salmagundi Club on February 1, and can look back upon their visit here with pride and satisfaction. Thousands attended the exhibition and showed keen interest in the diversity of work and technique displayed, while Mr. Reed and Mr. Robertson were indefatigable in showing the various exhibits. George Walter Chandler was well represented, his plate, *Les Percherons*, being particularly interesting. B. T. O. Nordfeldt had some good plates of Florence and Tangier subjects. The gigantic plates of Arthur Covey, especially *The Great Wheel*, were a sensation. Earl H. Reed showed a number of plates executed in his mysterious and poetic manner. Good examples were shown by Edith Loring Getchell, especially *Her Last Cargo*; by Ralph M. Pearson, with *The Asphalters*, A. T. Miller with *Fairy Rings*. Nor must we omit the skilful work of Raymond, Bertha Jaques, Dahlgreen and K. Merrill. One could not help noticing the general excellence and evenness of the exhibition. The Association has put a strong taboo upon indifferent work.

The Macdowell Club of New York are holding

successful exhibitions of women's work. They have been showing group work of such artists as Josephine Colby, Rhoda Holmes Nicholls and Helen W. Phelps. A picture entitled *A Winter Morning*, by that veteran artist, C. B. Coman, was quite a *pièce de résistance*. Alethea Platt was represented by some clever Bloemmers-like interiors and some Dartmoor views, while Ida Proper exhibited several Parisian subjects, broadly executed and in powerful color.

The National Arts Galleries concluded their special exhibition of the work of members on February 9. In such an exhibition it would be impossible to expect evenness, especially as one hundred and forty-three exhibits figured in the catalogue. It can, however, in all fairness be said that the exhibition was thoroughly satisfactory, and contained a large amount of work far above the average. We need only mention such canvases as *The Sea*, by F. J. Waugh, Frank Bicknell's *The Old Beech Tree*; *The Hour of Noon*, by R. H. Nisbet; *October Twilight*, by Ben Foster. A life-size portrait was shown by Wilhelm Funk, good in color and effect, but somewhat stiff and conventional in pose. Gifford Beal's *Landscape*

*in Winter* commanded general interest and received the silver medal. It shows a winding stream, with high banks, thickly mantled in snow, with evergreens in the middle and background, painted with telling directness and simplicity of method.

Charles W. Hawthorne strikes a pleasant note with his *Among the Roses*. E. L. Ipsen showed a nude girl in the act of rising from her couch, pose and flesh tones nicely conceived; also *Captain Christopher*, an ancient mariner in a sou'wester, about to cut himself a quid of tobacco, his wrinkled face ably studied. One of the best canvases on view was *The Emerald Pool*, wood and waterfall, by D. Putnam Brinley, and we confess



Courtesy of Mr. Rudolf Seckel

THE VIRGIN CROWNED BY TWO ANGELS. B.39

to some surprise that it did not meet with more recognition.

Two famous old masters are here reproduced by courtesy of Henry Reinhardt Galleries. They were recently purchased from Mr. Reinhardt by Mr. John N. Willys, of Toledo, the Hals for \$150,000 and the Rembrandt for \$250,000. The portrait of *Joseph Coymans* is signed  $\text{ÆTA SV.Æ 52 . 1664}$ . This canvas has figured in Lippman v. Lissinger, Sedelmayer and Maurice Kann collections. *The Pilgrim at Prayer*, by Rembrandt, was brought over to America by Mr. Reinhardt last November, and is one of the most famous works of the master. It is signed and dated 1661, which is the year in which the *Syndic* was painted. This canvas has been in the following collections—Mackenzie, Sir Charles J. Robinson, Consul Edward F. Weber and Maurice Kann.

The first half of February at the Keppel Galleries was devoted to an exhibition of engraved portraits. There were nearly a hundred numbers, mostly first states, many of them proofs before all letters and all excellent impressions in line engraving, mezzotint and stipple. Among lesser known prints were Lt. Col. Tarleton; William Tytler; Samuel Johnson in the rare second state with the date



*Courtesy of the Reinhardt Galleries*

PORTRAIT OF JOSEPH COYMANS

BY FRANS HALS

1779; Sir Walter Raleigh, engraved by Jacob Houbraken; Giorgione, engraved by Cornelius van Dalen, after Titian and Madame Duclos, the famous actress, after Largillière.



*Courtesy of the Reinhardt Galleries*

PILGRIM AT PRAYER

BY REMBRANDT

Once more Mr. Martin Birnbaum, of the Berlin Photographic Company, has gained laurels for inaugurating a most successful and popular exhibition of the work of Robert Frederick Blum. The catalogue is very dainty, contains a thoughtful and highly sympathetic appreciation by Mr. Birnbaum, while the frontispiece is provided with the portrait of the artist from the oil painting by W. M. Chase. It is interesting to compare this likeness with the self-portrait No. 68, lent by Mr. Edward S. Clark; they are exactly alike. In all there are 137 exhibits and all agree that the media which suited Blum best are pastel and water color. The Venetian pictures though charming are seen through the spectacles of Rico. For pure individuality, delightful touch and softness of treatment we must look at his *Algérienne* and *Vase Decorator*, and such pastels as his *Canal in Haarlem*, a *Landscape in Holland*, and especially his *Silvery Venice*. His *Geishas*, especially a study head, No. 28, and



Courtesy of the Fischer Galleries

PORTRAIT OF A YOUNG LADY

BY VIGÉE LE BRUN  
(LOUISE, ELIZABETH)

A *Geisha Making Up* and the *Geisha* in green, peeping with bold eyes over her fan are gems; where he has depicted partly nude figures his success with the difficult flesh tones is notable, and his draughtsmanship beyond all criticism.

Of the oil paintings the *pièce de résistance* is unquestionably the flower vendor where the coolie is painted crouching on his heels, in true oriental repose, between his baskets of chrysanthemums; the freshness of the coloring and grouping of the vendor and his possible clients is admirably done. Another good example is the silk merchant who stands with his back to the spectator while two graceful little Japanese women are examining his wares, the sunlit street is suggested through the hanging silks,

it is a long decorative panel of great attraction. No one can doubt when looking round the tastefully arranged rooms at the many charming pictures and sketches in every medium that Robert Blum was an artist to the finger tips, and his untimely end has been a great blow to his many friends and to the art that he so manfully upheld in the face of much suffering. Had he lived the generally allotted span there is no telling to what heights he would have climbed.

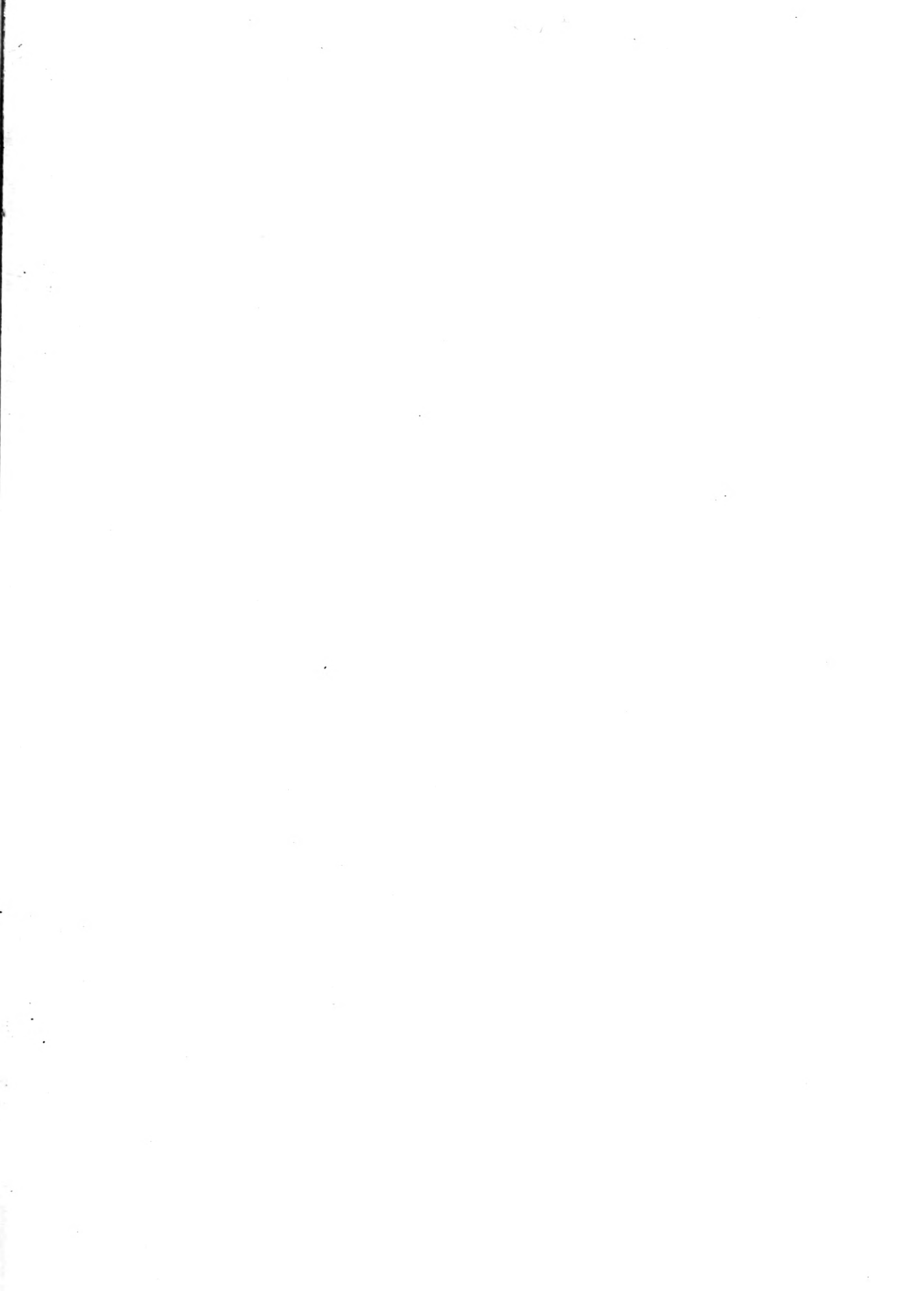
At the Fischer Galleries there has been an exhibition of eighteenth-century French painting. Mr. Fischer has certainly gotten together some gems, to wit, a *Courtship*, by Watteau, and a Fragonard, a Nattier, two paintings by Vigée le Brun—the *Comtesse de Fries as Sappho*, also a three-quarter length portrait of a young girl, which we reproduce—two delightful cherubs by Eisen, two frescoes by Boucher, representing painting and architecture; a pair of exquisite genre pictures by Longhi—Madame, half dressed, lounging on her bed, being waited upon by two very attractive handmaidens, while Monsieur, also in demi-toilette, reads the paper, though he keeps one eye for the nearer Abigail. In the pendant Monsieur, by this time *tiré à quatre épingles*, is paying homage to a humble girl at her distaff, while starch propriety is present in the person of the grandmother. Antoine Pesne, Pater, Drouais and Van Loo are all well represented.



Awarded the Silver Medal at the National Arts Club Members' Exhibition

WINTER LANDSCAPE

BY GIFFORD BEAL





MY FLOWERS. FROM THE  
PAINTING BY PAOLO SALA.

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## E VOLUTION NOT REVOLUTION IN ART. BY CHRISTIAN BRINTON

*Who will shew us a new thing?*

WE ARE indeed a fortunate people. Separated from Europe by that shining stretch of sea which has always so clearly conditioned our development—social, intellectual, and esthetic—we get only the results of Continental cultural endeavor. We take no part in the preliminary struggles that lead up to these achievements. They come to our shores as finished products, appearing suddenly before us in all their salutary freshness and variety. The awakening of the American public to the appreciation of things artistic has, in brief, been accomplished by a series of shocks from the outside rather than through intensive effort, observation, or participation.

It is unnecessary to hark back to dim, rudimentary epochs and recall the consternation occasioned by the arrival in Philadelphia of our first collection of casts from the antique, which were consigned to the old Academy of Fine Arts. Let us simply begin with the placing on view at Boston of the initial examples of the work of the Barbizon school. This may be characterized as shock number one, and its effect was far-reaching. These sober transcripts of Fontainebleau field and forest were, heaven alone knows why, frantically assailed, yet finally, despite the insensate opposition of, among others, the head of the Fine Arts Department at Harvard, they were at length accepted by a reluctantly enlightened press and public. Shock number two was caused by the exhibition at the American Art Galleries, New York, in 1886, under the auspices of MM. Durand-Ruel, of a memorable group of paintings by the pioneer Impressionists. Critical as well as popular opinion, again crudely hostile at the outset, succumbed in due season to the sovereign vibrancy of these can-

vases, and another and still more significant battle was won for the cause of modern art.

Coming down to more recent days, it was a considerably longer interval before the nascent consciousness of the community experienced its third and latest awakening, from the effects of which we have as yet scarcely recovered. There was for a time an apparent lull in Continental artistic development. Impressionism was followed by neo-Impressionism, which, in essence, was an extension of method rather than a departure from the practice of the older men. It was not, indeed, until the apparition at the Grafton Galleries, London, in November, 1910, of the so-called Post-Impressionists, that the Anglo-Saxon world realized that, during this period of superficial calm, creative impulse had all the while been seething with unprecedented force and vitality. The focus of activity was as usual found to be in France, and it was from France that in large part came to us the exhibition which made its impromptu home during the past few weeks at the Sixty-ninth Regiment Armory.

That penchant for repetition which has become one of the cherished prerogatives of history, did not fail upon this occasion to assert itself. The scenes enacted and the things said on the appearance of the Barbizon and Impressionist masters were but duplicated on a larger scale under the umbrageous canopy of glass, steel, and bunting beneath which surged the eager, curious throngs. The phenomenon of the omniscient critic was likewise not lacking, the position of the Harvard pedagogue already referred to being paralleled by the august art writer of *The Tribune*, who of course planted himself majestically across the pathway of progress. One thing and one thing alone was different, and that was the attitude of the general public and of a certain welcome leaven of the press. Having on previous occasions found themselves grotesquely in the wrong, and being





THE EMERALD POOL.

BY D. PUTNAM BRINLEY

astutely primed for what they were destined to behold, they were much less obdurate than might otherwise have been the case.

Modern art in its more acute phases was nevertheless an unknown quantity to the majority of the visitors to the Armory, and current comments, as well as not a little that was written about the exhibition savored of unabashed naïveté. The position assumed by the promoters of the affair was moreover not conspicuously illuminating, and everywhere, almost, there was a manifest lack of some solid foundation upon which might rest the feet of those who had so blithely or so bump-tiously ventured into this uncharted territory. What the official mouthpieces of the undertaking in their fervid pronouncements strove to impress upon the masses was the fact that a species of revolution had taken place in the field of painting and sculpture, and that they were especially designated to display its results. An entire number of our sprightly little protégé, *Arts and Decoration*, was devoted to the promulgation of this idea. It was doubtless all done in good faith, and with an ingenuous ardor which did not fail to carry a certain conviction, yet, now that matters have sim-

mered down a bit, it is time to survey the field in calmer temper and from a somewhat broader standpoint.

There are, to begin with, no revolutions in art. The development of artistic effort advances normally along definite lines. The various movements overlap one another, and in each will be found that vital potency which proves the formative spirit of the next. The esthetic unity of man is as indisputable as is his ethnic unity, and, given similar conditions, he will not fail to produce similar if not absolutely identical results. The panorama of pictorial or plastic accomplishment the world over, like the phenomena of crystallography, conchology, or those basic verities that lie at the root of all harmonic proportion reveal but scant variation from fixed rule. Nature at the outset managed to get such matters reasonably well systematized and since then has been satisfied to let things pursue their appointed course. While it is quite permissible for juvenile or uncritical enthusiasts flamboyantly to announce revolu-

tions, at bottom it is the infinitely more deliberate process of evolution to which they are paying tribute.

Why, then, this unwonted superexcitation in local art circles? It is merely due to a lack of close, first-hand acquaintance with the situation. Most of us see only effects, not the causes that lead up to these effects. The principle upon which this seemingly radical and ultra-modern work is founded is one of the oldest existent esthetic principles, one which, to the best of our knowledge, has been practised since the palæolithic age, some fifty thousand years ago. It is, in sum, the principle of simplification. Primitive craftsmen, doubtless owing to their rudimentary command of technique, pictured things synthetically, and it is something of this same precious synthesis of vision and rendering which certain painters and sculptors of to-day have deliberately set about to recapture for themselves. The tendency of art during the past few centuries has been away from subjective, and frankly in the direction of objective, representation. It is the thing itself that we have gradually been forced to accept, not that which it may suggest to sight and sense. We have





THE APPLE GATHERERS  
BY KARL ANDERSON

## *Evolution not Revolution in Art*

little by little stooped to a sort of debased illusionism, and in order to extricate ourselves from the stupidity and stagnation of such a predicament we have gone back to the fountain heads of primitive art as they may be found in Hindu-China or Yucatan, on the plains of Mongolia, in the basin of the Nile, or among the shimmering islands of the Polynesian archipelago.

Distinctly less revolutionary than reactionary, the modernists have merely reverted to an earlier type of art, and in doing so it was inevitably to the East that they were forced to turn. The present movement, of which we hear so much, possibly too much, represents more than anything the subtle ascendancy of Orient over Occident. The first premonition of this impending triumph was apparent as far back as the early 'sixties of the past century, when a certain Mme. Desoye opened in Paris a modest shop where she sold Japanese prints, pottery, screens and the like, and succeeded in attracting the notice of Bracquemond, Louis Gonse, the de Goncourts and other discerning

spirits. Scattered quite by chance, the seed soon bore fruit in more than one quarter. Though Whistler paid his tribute in explicit fashion, it was Manet who, inspired by the Spaniards and freed from scholastic influences by the sturdy example of Courbet, first seized upon the essentials of Eastern art—the simplicity of outline, the juxtaposition of pure color tones, and the substitution for elaborate modelling of flat surfaces without the use of shadow. The virtual precursor of the Impressionists, on the one hand, Manet may also be ranked as the pioneer Expressionist, for it was indisputably from him that Cézanne received hints of that structural and chromatic integrity which became the keynote of his method and the cornerstone of subsequent achievement.

We shall not pause to trace this movement in all its manifold ramifications. The significant point is that one after another the succeeding men threw over the cumbersome counsels of the schools and went straight to the heart of things. You will find Cézanne, ever sane and balanced, calmly extract-

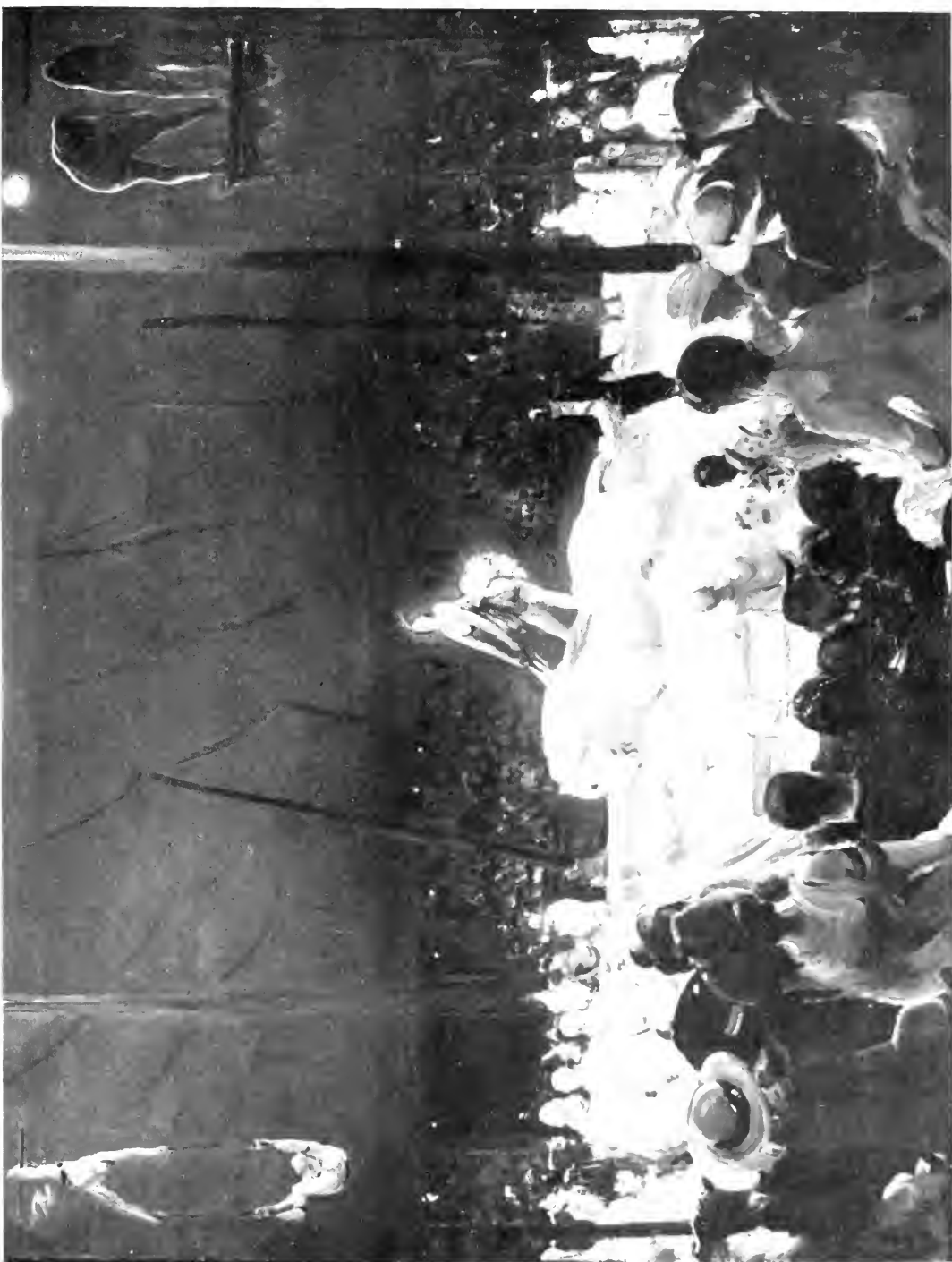
ing from nature and natural appearances their organic unity. You will see Gauguin, the so-called barbarian, depicting life and scene in far-off Tahiti with a subdued splendor of tone and stateliness of pose that hark back through Degas, Ingres, and Prudhon to the ordered spaciousness of Classic times. And, lastly, you will be confronted in Van Gogh with a fusion of Gothic fervor and sheer dynamic force which gives his tortured landscapes something of the eternal throb of creative energy. Each, after his own particular fashion, strove to free eye and mind alike from the meticulous elaboration of academic practice and from the popular fetish of purely descriptive presentation. Each sought not the substance but the spirit, and that is why together they constitute the initiators of latter-day painting.

Once the importance of the lesson taught by these



THE WAY DOWN TO THE SEA

BY AUGUSTUS E. JOHN



CIRCUS  
BY GEORGE BELLOWS



UNDER THE PALMS

BY PAUL GAUGUIN

men had been fully grasped, the field of operation spontaneously extended itself. The backward swing of the pendulum toward the primal spontaneity of untutored effort followed as a matter of course, and within a few brief years we were greeted with that mixture of sophistication and voluntary savagery which is epitomized in the work of Henri-Matisse. Others, less radical of temper, such as Maurice Denis, lingered appealingly with the Italian Primitives, yet all united in agreeing that it was no longer the exclusive function of art to relate facts, but to communicate sensations; not to depict life, but to interpret life. New-ideas, or, rather, age-old ideas revived and vivified, followed fast one upon another. It was soon found that rhythm had been neglected, that form had largely lost its original significance, and that, above all else, the visible world had ceased to be employed as a vehicle for arousing emotion, but was doing service as the actual object of emotion.

Quite as logical as had been its predecessors, the next step was taken by Pablo Picasso, whose basic ideas may be found in Pythagoras, and the prin-

ciples of whose method were long since formulated by Plato. Sublime elementalism herewith gives place to divine geometrizing, with the result that we are at last freed from all taint of nature imitation and watch unfold before us a world of visual imagery existing of and for itself alone. The austere, Iberian temperament of Picasso, which makes appeal almost exclusively through an inherent plasticity of design, is supplemented in the work of Picabia by a warmer, more sensuous tonality and a kindred desire to create, not to copy. Call it optical music, emotional mathematics, or by whatever term you choose, the production of Picasso, Picabia, Bracque, Duchamp and their colleagues cannot be dismissed as mere ingenious or impertinent pleasantry. Something of that rare and passionate self-absorption which has characterized the great seers of the past finds its reflection in certain of these men. They lead us, seriously and reconditely, into a realm where subjectivity reigns supreme, and no one can hold that they have not done something to-

ward establishing a purely abstract language of form and color.

It is futile to expend one's energies debating whether such manifestations have or have not any specific place in art. The fact remains that they



DECORATION FOR THÉÂTRE  
FRANÇAIS

BY ÉMILE A.  
BOURDELLE

## *Evolution not Revolution in Art*

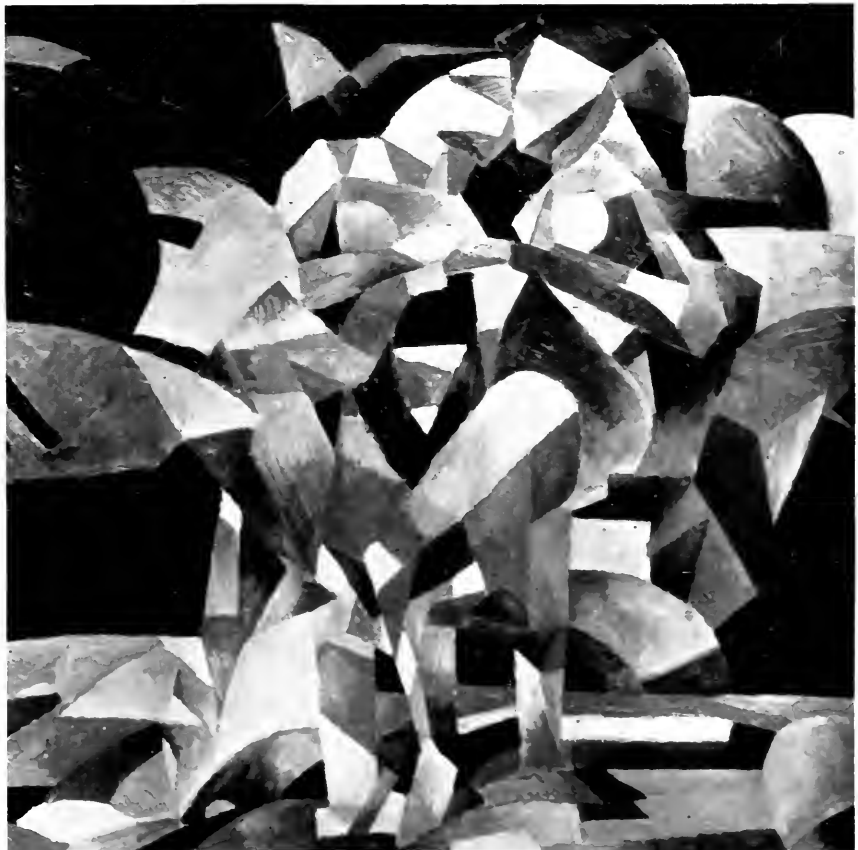
are actually here, hanging upon our walls, and that alone must go far toward justifying their existence. There is scant doubt but that much of this work is predominantly occult, or even at times positively hieratic. And still, despite what may be termed its over-individualization, it indubitably presages a profound spiritual rebirth in the province of esthetic endeavor. Whether this message be conveyed through the employment of dots, dashes, points, or cubes, or whether its exponents call themselves Luminists or Volumists, matters little, for technique is a constantly changing factor. What has been accomplished is the awakening of the public consciousness to a recognition of the truth that painting and sculpture are living organisms, which must reflect the aims and aspirations of the time or become sterile and soulless formulæ.

The three main impulses to which painting has reacted during the last half century are the Realistic, when facts were recorded for themselves alone, the Impressionistic, when we depicted the effect produced by objects under varying atmospheric conditions, and the Expressionistic, during which we are at present engaged in interpreting the feelings imparted by the world of actuality as it exists about us. The trend has been gradually away from the materialization and toward the conscious or unconscious spiritualization of subject and manner. It was Whistler who so piquantly inveighed against the picture which tells a story. It is our even more individualistic moderns who seek escape from the picture that merely states a fact. There is little else to the so-called revolution in current art than simply this. Its particularity

of idiom will undoubtedly vanish, and its inner significance only will survive, since in any event our eyes, after a brief interval, become adjusted to method and are responsive to meaning alone.

Although proceeding upon an ambitiously comprehensive scale, it cannot be claimed that the American Painters and Sculptors were by any means the first to acquaint us with the propaganda of modernism in art. They were clearly antedated by Alfred Stieglitz, and in the kindred provinces of poetry, music, and the drama we were already familiar with Mallarmé and Debussy, with the racy archaism of the Irish Players, the stark suggestion of "Sumurûn," and the eloquent and persuasive symbolism of "The Yellow Jacket." Each and all are synchronous phases of the same general tendency, and one may also include the prose of Signor Marinetti, which dispenses with verb and adjective and reverts to the terse brevity of noun, or name-word alone, as well as the more complex incantations of Gertrude Stein, though such phenomena are manifestly sporadic.

While commending in becoming terms the



LA DANSE À LA SOURCE

BY FRANCIS PICABIA



WOMAN WITH ROSARY

BY PAUL CÉZANNE

bustle and aggressiveness which characterized the adventure as a whole, it is to be regretted that more discrimination was not evinced in the selection of the various artists, for such confident catholicity of choice could only tend to confuse the real issue. Leaving aside the Americans, who are thus far concerned with such problems in a solely derivative sense, one was not a little disconcerted at failing to discover Klimt, Biegas, Marc, Méstrovic, Minne, and Burljuk, while such significant groups as the Dresdener Brücke, the Berliner Neue Sezession, the Münchener Neue Vereinigung, and the Stockholm Eight, not to mention Severini and the Futurists, were substantially or wholly without representation. It may, in short, be

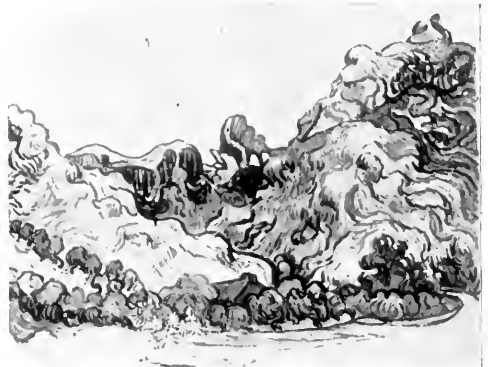


FLOCK LEAVING BARN  
AFTER RAIN

BY AUGUSTE  
CHABAUD

added that the undertaking lacked, on the one hand, that concentrated interest which was such a welcome feature of the London Post-Impressionist

exhibition, and on the other the enlightened and judicious inclusiveness which marked the epoch-making display at Cologne last summer.



HILLS AT ARLES

BY VINCENT VAN GOGH

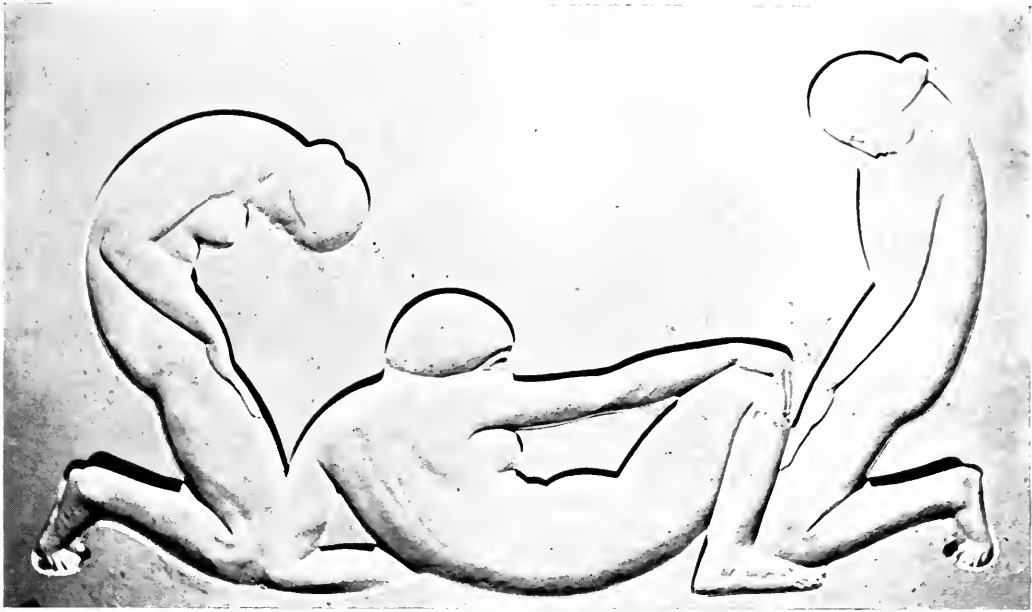
While it is obviously impossible to cover the entire area at one time, yet wider knowledge and a juster conception of what is vital and original and what is merely imitative, would certainly have altered the complexion of the affair as a whole. The non-appearance of such a man as Van Dongen, and the attempt to boost the amorphous symbolist, Redon, into a primary position, are cases in point. We are appropriately grateful for the creditable amount of space conceded Cézanne, Gauguin, Van Gogh, and the Englishman, Augustus John, but it would have clarified matters not a little to have seen more of Courbet and of Manet. It was Courbet who first courageously



LE MADRAS ROUGE

BY HENRI-MATISSE





DECORATIVE PANEL

BY JO DAVIDSON

spurned a stilted and effete classicism and rudely scattered the embers of a burned-out romanticism. It was upon his expansive peasant shoulders that Manet, the townsman, climbed to hitherto unattained heights. And it is to Courbet and to nature, which he worshipped with such passionate integrity, that, once they have ventured far enough into space, our tense and pallid theorists must inevitably return.

It would be wholly superfluous to offer those responsible for the exhibition any further felicitations. They have won an unprecedented measure of popular success at the Armory, which will doubtless be duplicated when the descent is made upon Chicago. Great things have freely been predicted for the future of American art following the influx of these stimulating and progressive foreigners. It is however only vaguely realized in certain quarters that, in order to paint like Gauguin it is necessary to live, think, and feel like Gauguin, or that, in order to fill a canvas after the fashion of Picasso, it is essential to possess the plastic vision and profound cerebral concentration of Picasso himself. Mere imitation, to which we are already too prone, will never produce anything significant or enduring, and what should be taken to heart is not the form but—let us once more add—the spirit of this work. The fact that one finds in Picabia, for example, a mingling of logic and lyricism which derives direct from the Impressionists and blends into the delicate exaltation of a new Orphism, should inspire our young men not

to paint polymorphically, but look to their own traditions and sensibilities and see what they are capable of bringing forth. That which we as a nation above all else need is a more robust and decisive racial consciousness in matters artistic. And it is this lesson that the current exhibition, despite the incidental crudity and incoherence of its presentation, manifestly inculcates.

If, in fine, we are to accomplish something vital in art we must strive to purge ourselves alike from timidity and from pedantic prejudice. There is no phase of activity or facet of nature which should be forbidden the creative artist. The X-ray may quite as legitimately claim his attention as the rainbow, and if he so desire he is equally entitled to renounce the static and devote his energies to the kinetoscopic. If the discoveries of Chevrueil and Rood in the realm of optics proved of substantial assistance to the Impressionists, there is scant reason why those of von Röntgen or Edison along other lines should be ignored by Expressionist and Futurist. There is in any event little occasion for alarm, since to no matter what lengths our restless Nietzscheans of brush, palette, and chisel may go, they cannot destroy the accumulated treasury of the ages. The point is that they will add nothing thereto, unless they keep alive that primal wonder and curiosity concerning the universe, both visible and invisible, which was characteristic of the caveman, and which has proved the mainstay of art throughout successive centuries.

**A** STUDY IN CIVIC PLANNING  
AND MUNICIPAL ARCHITECTURE  
BY C. MATLACK PRICE

THE idea of a "Civic Center" is not a new one, and is, perhaps, too familiar to require very lengthy exposition. It is, broadly speaking, a plan to beautify any given city by the arrangement of a monumental approach or by the parking of land immediately adjacent to the group of municipal buildings, and has varied ramifications in such matters as boulevards, vistas, planting and the like. In Washington, the entire city was originally laid out with such ideas in view. Today, with practically every other large city hopelessly confused with impractical plans for such development, we have a city which has actually shown what may be done, and which is actually doing it. While other cities are planning projects too vast for realization short of the millennium, Cleveland has successfully carried out a splendid "Civic Center" development which is not only of vital interest to the nation from the point of view of its intrinsic excellence, but from the fact that it is not entirely on paper, or buried in masses of municipal reports, but is actually being done.

In 1903, the city of Cleveland appointed the late Mr. John M. Carrère and the late Daniel H. Burnham and Mr. Arnold W. Brunner to suggest a group-arrangement for the proposed municipal buildings of the city, to be combined with such a scheme of parking and planting as should form an adequate setting for these buildings, as well as a dignified and pleasing approach to the city as a whole.

The plan submitted called for the acquisition of a large T-shaped piece of land, and the lay-out was designed to take the form shown in the two bird's-eye view perspectives, which were accurately drawn up to meet actual conditions, and to conform with possible developments.

Of these two views, the first is taken looking south to show the aspect of the "Civic Center" from the railroad station, while the second is taken to show the view to be had in the opposite direction. In the simplicity and practicality of the lay-out lies its success, for it has been possible to realize more than half of the scheme to date.

In the first view, looking south, the right-hand building at the far end is completed, and represents a splendid conception of its importance and uses, designed as it is to house the Post-Office, Customs House and Court House. Of its design

in detail more will be said later. Balancing it on the left will be a library. Flanking the broad mall will be office buildings, of which the height and general architectural character will be restricted by the city, and in the arms of the T, the building on the right, designed for the County Court House, is completed and the building on the left, designed for the City Hall, is in course of construction. The railroad station has not yet been commenced, but the fact remains that, as far as the city is concerned, two out of four of its proposed municipal buildings are completed, and the third is in process of building, while four-fifths of the entire property required for the complete development has already been acquired by the city of Cleveland, and actual steps are now being taken to speedily acquire the remainder and bring to a triumphant conclusion the entire project.

It is a comparatively easy matter to take a city map and obliterate entire blocks for parks, to cut wide boulevards through congested quarters and then to fancifully sketch monumental buildings, impossible viaducts and ranks of century-old trees. It is another matter to do it.

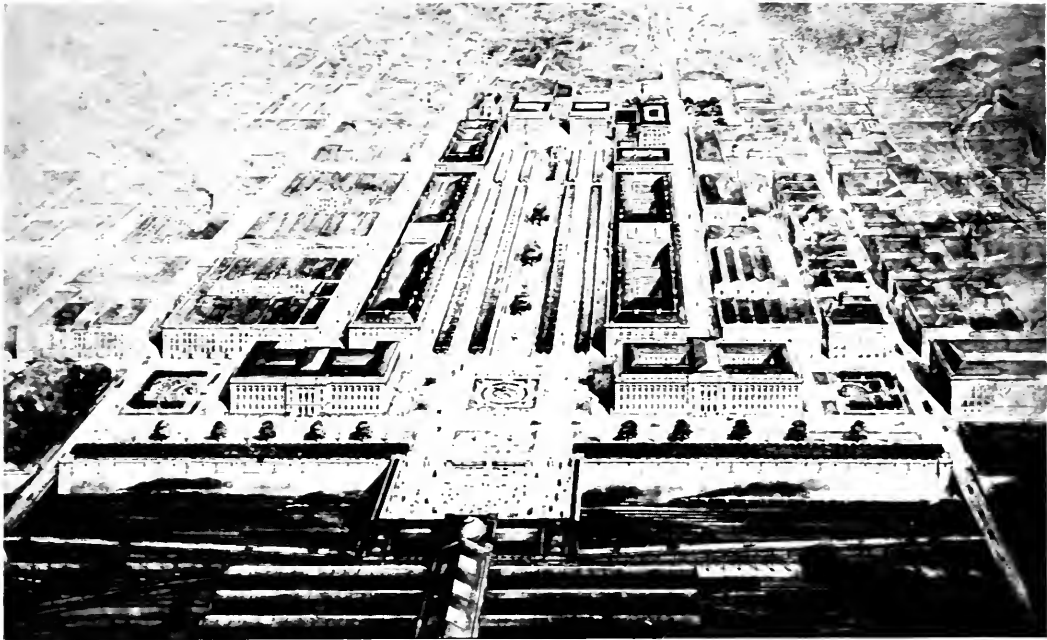
It is only through an appreciation of this difference that a significant understanding may be had as to just how much the city of Cleveland, as well as the consulting architects, must be congratulated in the matter, for the splendid *projet* is actually being done. Through association with the too-often fantastic though magnificent plans turned out by Ecole des Beaux Arts in Paris, the word *projet* has become synonymous with "impossible." Here, however, is a *projet* which is becoming, past the shadow of a doubt, *fait*—a fact.

To properly realize the difficulties besetting the civic planner, it must be remembered that his work concerns itself not only with ambitious parks, boulevards, statues and fountains, but with schools, prisons, fire stations, elevated structures, power plants, viaducts, lamp-posts and hundreds of similar questions—with the height of buildings, the width of streets, the disposition and segregation of foreign quarters and with the future enlargement of the city's confines.

Here, surely, is a task which must call for the keenest study by the best architectural brains in the country, for it involves problem within problem, and touches the city at every point—in real estate, in commerce, in transit and, unfortunately, in politics.

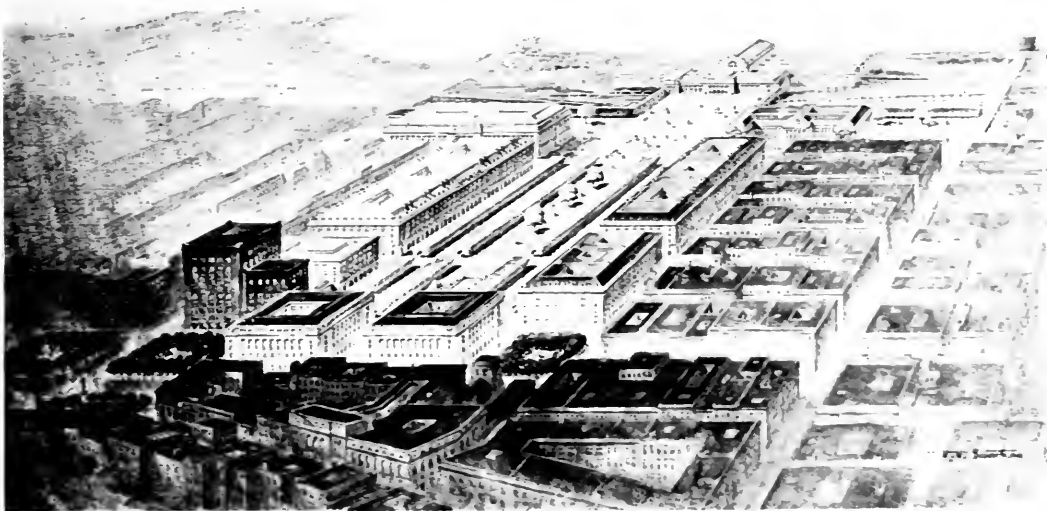
In considering the design of the first building to be erected in Cleveland's Civic Center (the right-hand building at the south end of the proposed





THE CLEVELAND CIVIC CENTER PLAN, LOOKING FROM THE PROPOSED RAILROAD STATION

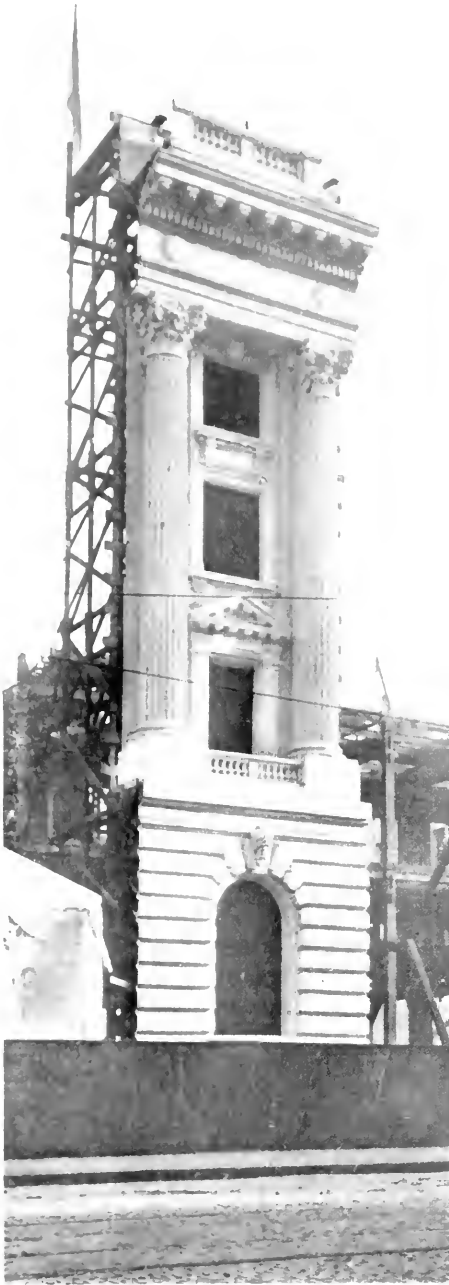
*The Post Office, Customs and Court House Building is at the right of the far end of the Mall*



THE CLEVELAND CIVIC CENTER PLAN, LOOKING TOWARD THE PROPOSED RAILROAD STATION

THE LATE JOHN M. CARRÈRE,  
THE LATE DANIEL H. BURNHAM, ARCHITECTS  
ARNOLD W. BRUNNER

*The nearest building to the left of the group, in the foreground, is the Post Office, Customs and Court House*



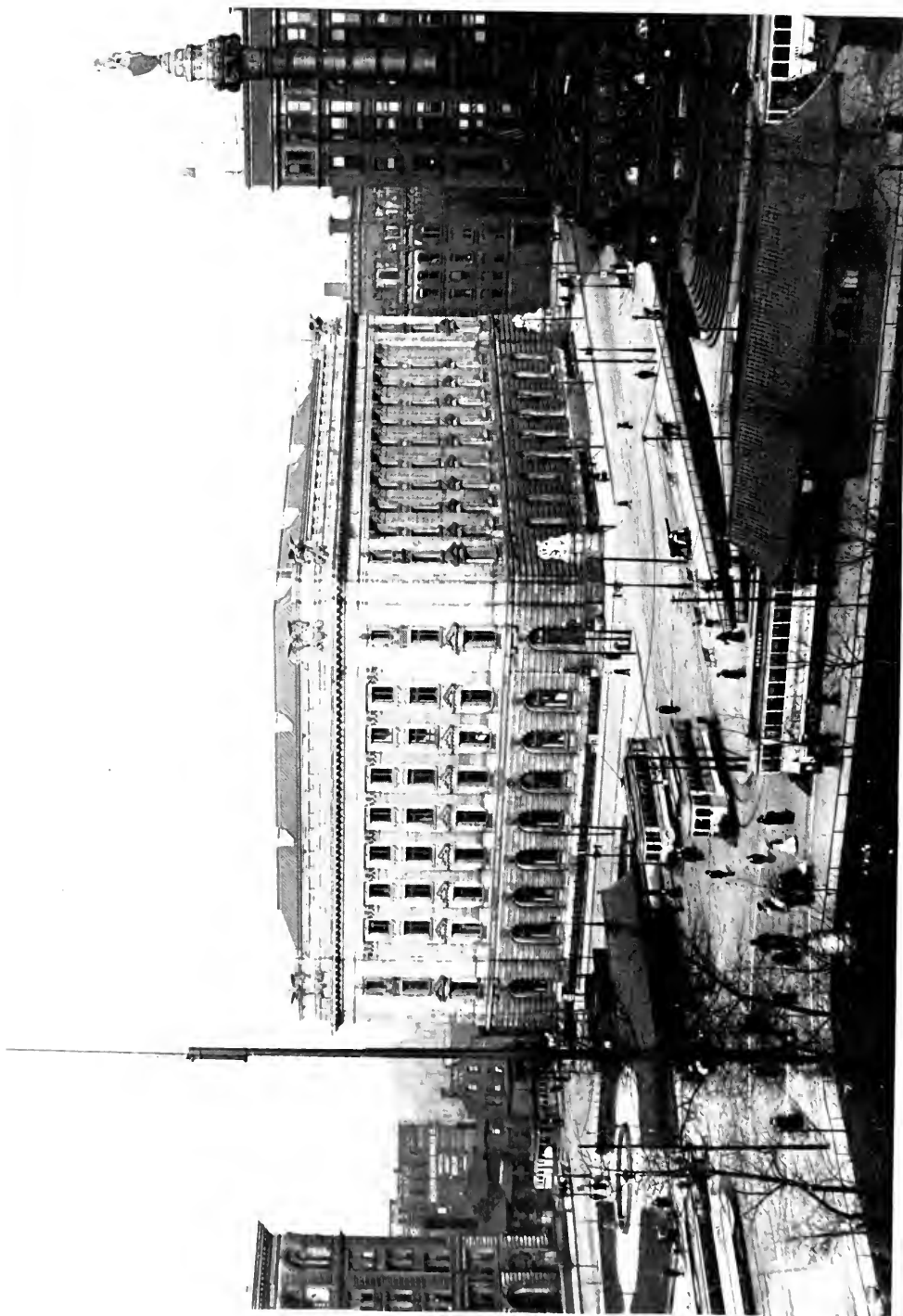
FULL-SIZE MODEL ERECTED IN "STAFF" FOR  
STUDY PURPOSES.  
CLEVELAND FEDERAL BUILDING.  
ARNOLD W. BRUNNER, ARCHITECT

wall), it is to be submitted that the problem in designing a municipal or federal building of any type for public use is always one calling for considerable skill, but that in the case of this Cleveland Post-Office, Court House and Customs

House, which were required to be housed under one roof, Mr. Brunner was confronted with a three-fold problem.

Certain distinctly original methods of study were employed by the architect for the purpose of securing absolute results, and it is, perhaps, interesting to comment upon these particulars. A building of the consequence of this one does not "happen." If it is successful it is only so by reason of much conscientious and painstaking study. Its general conception in the matters of mass and lay-out may be an inspiration, but its actual execution is a matter of infinite solicitude and judgment on the part of the architect.

As a general requirement it was desired that the building should be classic in character, so that Mr. Brunner's first problem arose in the general treatment of the façades, as all four sides were bounded by streets. Instead of the two-story treatment usually adapted to go with a classic order of columns, he cleverly introduced a third story (the fourth, counting the massive base of the building) and above this a fifth, concealed by a monumental balustrade. This was the scheme, in the rough, and enough drawings were prepared to win the competition. When this amount of design was completed it might be supposed that the work could proceed. At this point, however, the real work commenced. A very careful plaster model of the major portion was made, at a scale of one-half an inch to a foot, and this was studied most minutely. Details here and there were modified or accentuated, moldings were eliminated or strengthened until a reasonably accurate semblance of the actual finished appearance of the building was attained. Each feature was carefully studied from every angle—a method naturally impossible on paper, and a human figure was cast to scale and placed at such points as might prove of further visual aid to the adjustment of the proportions of certain parts. Mr. Daniel Chester French, the sculptor of the two splendid groups of *Justice* and *Commerce*, here furnished his co-operation in plastic sketches, to place on the pedestals in the scale model, to determine their proportion in relation to the base-story of the building. The pedestals, it is interesting to note, are designed as part of the base instead of independently, and the result is a happy one, furthered by the "official" touch in the detail of the Roman "fasces" or bound sticks and axe of the old "licitors." This is a motive which Mr. Brunner made opportunity to use wherever it seemed logically appropriate, with the idea of emphasizing the



THE POST OFFICE, CUSTOMS AND COURT HOUSE  
FOR CLEVELAND'S CIVIC CENTER,  
ARNOLD W. BRUNNER, ARCHITECT



JUSTICE  
GROUPS FROM THE CLEVELAND POST OFFICE,  
CUSTOMS AND COURT HOUSE



COMMERCE  
ARNOLD W. BRUNNER, ARCHITECT  
DANIEL C. FRENCH, SCULPTOR

official and governmental nature of the building.

When the scale model was corrected and improved in every way which careful study could suggest, the drawings were altered to conform to it and a second model was made. This was a model at actual size, and consisted of two columns, with the three stories of windows between, and with the sections of base below and entablature above which constituted the typical design from sidewalk to roof. This was put up in "staff," like the "white city" of the World's Fair at Chicago, and was studied as carefully as the small scale model to determine the finer points of elevation, perspective and shade and shadow, as they would appear on the actual site. When all these points were determined, the actual construction of the building was commenced, all carved work, however, being first modeled in plaster at full size, for study in its actual proposed location in the building and for the final approval of the architect.

A final touch of conscientious study was made by Mr. French and Mr. Brunner, in the matter of the allegorical groups of *Commerce* and *Justice*. Mr. French had modeled these after the scale indicated in the first small model of the building, and it was desired to determine exactly how large they should be executed in marble for the finished building. Consequently, Mr. French had one

group photographed, and of this photograph three enlargements were made at different sizes, all three being at the actual sizes of which one might be correct for final use. These enlargements he had mounted on a stiff board, and they were successively set up for study by Mr. French and Mr. Brunner on the actual pedestals which they were ultimately to occupy, with the result that it was discovered that the first proportion designed in the original scale model was the right one, and that a group larger or smaller would leave the wrong impression of mass-relation.

The lower story of the building was, of course, designed for the Post-office, with doors at each end of a long lobby, and a central door on the face of the building. This lobby is in a warm gray Botticino marble, with marble columns of beautifully marked Breche. As the exigencies of the plan prevented the introduction of a monumental stairway, the treatment of the bronze elevator fronts was emphasized instead. The Post-office screen is also in bronze, with a base of rich, dull red Levanto marble, which is carried as a base throughout this main lobby.

The second floor is occupied by the court rooms, with the customs offices above these.

The main court room is a splendid example of real co-operation between architect and mural



THE COURT ROOM FEDERAL BUILDING  
IN CLEVELAND, OHIO

ARNOLD W. BRUNNER, ARCHITECT  
EDWIN H. BLASHFIELD, PAINTER



THE LOBBY—POST OFFICE, CUSTOMS AND COURT HOUSE, CLEVELAND, OHIO

ARNOLD W. BRUNNER,  
ARCHITECT

painter, for Mr. Brunner and Mr. Edwin Blashfield, who executed the great painting, studied every detail of the room together. The painting was done for the room, and the room for the painting, with the result that there is manifest a perfect harmony and correlative appropriateness. The woodwork is in richly figured Circassian walnut, and the marble columns are a dull purple in color, the whole scheme being further enriched by the subdued gold of the capitals and certain members of the cornice and ceiling.

In the other court room is a painting by Siddons Mowbray, while many others by various painters decorate certain other rooms in the building. The postmaster's room contains a frieze in subdued hues of blue, green and gray, in which appears a series of panels by Francis D. Millet, designed to portray the history of the delivery of mail in every country of the world.

In the district attorney's room an interestingly de-

signed mantel of Circassian walnut is further embellished with a painting of *The Battle of Lake Erie*, by R. F. Zogbaum. The frequent introduction of the "fasces" and wreaths which one associates with the civic pomp of Rome, together with occasional stars and national shields in Mr. Brunner's detail, carry the suggestion of official dignity throughout the building, while the furniture, also designed by the architect, is only another evidence of the studious care which he devoted to every particular of this problem in civic architecture.

Since the above was written, the people of Cleveland have further shown their vital interest in the Civic Center development by subscribing by popular contribution to a \$2,000,000 city bond issue.

Mr. Francis D. Millet was lost on the ill-fated s.s. *Titanic*, and of the three architects who less than five years ago commenced working on

the first building of the Cleveland Group, John M. Carrère and Daniel H. Burnham, are dead, Arnold W. Brunner being the only survivor.

The development of this great project at Cleveland is a living testimonial to the message of the late Daniel H. Burnham, when he told architects at large (and not necessarily only architects) to "make large plans." He advised against small plans, saying that such had no power to inspire men, while a noble plan, ably recorded, would live long after he who had conceived it had passed on. And here, under the skillful direction and great energy of the survivor of that architectural trio which laid out this noble scheme for the civic beautifying of Cleveland, the work is going on to a triumphant conclusion. And an architectural conception of the fundamental and basic "rightness" of this will live far beyond the span of life of any one man or any group of men. It is a permanent legacy for posterity.



# R

ODIN AS A SYMBOLIST  
BY W. FRANCKLYN PARIS

EVEN in that bygone epoch when society was first inducted into the mysteries of art and first babbled of blue china and white lilies, there were assertive persons abroad in the land who, while admitting their ignorance of all things artistic, loudly proclaimed that nevertheless they "knew what they liked."

To-day they have grown so in numbers that they constitute a formidable majority and a verdict on art which is not ratified by them is as a feeble unheeded cry uttered in the wilderness.

For many years while the cognoscenti uplifted their voices in praise of the sculptor Rodin, those who "knew what they liked" sniffed at the work of the great French sculptor and pronounced it formless and crude. As recently as 1898 no less a tribunal than the Société des Gens de Lettres rejected the sculptor's *Balzac*, and the entire artistic world was split into two camps. In one, it was held that artistically Rodin could do no wrong. In the other it was as emphatically contended that nothing he had ever done was right or could be right.

Sentiment in the art world has changed and to-day, in that quarter at least, Rodin is frankly acknowledged as the most powerful of living sculptors, but among the vulgar there persists a certain distrust and prejudice not altogether incomprehensible.

From the very outset of his career Rodin has disdained the *joli* for the *beau*, and as the crowd likes the *joli* and does not always recognize the *beau* he has often been misjudged.

No one but Rodin, for instance, would ever have lightheartedly chosen to perpetuate in bronze the gaunt and emaciated frame of Francois Villon's *Belle Qui Fut Heaulmiere*. The heads of some octogenarians of the gentle sex occasionally retain, even sans teeth and sans hair, enough character and nobility to make them fit subjects for reproduction on canvas or in stone. The idea, however, of offering to the public gaze the nude figure of a decrepit old woman, is one before which most sculptors or painters would have paused.

The *Belle Qui Fut Heaulmiere* is certainly not "pretty," but it conveys a terrible idea. In its horrible realism it pictures as nothing else could the ephemeral quality of beauty and youth. The gnarled and withered form perpetuated by the sculptor was once a figure of loveliness, radiating health, power, contentment and the pride of them.

In her youth *La Belle Qui Fut Heaulmiere* made traffic of her beauty, and this is what is left of it! We are not among those of Rodin's admirers who place this little statuette among his best works, but it must be admitted, even though reluctantly, that its power of evocation and suggestion is intense. It has more hidden significance, more of the "unspoken," more "theme" than anything the sculptor has yet done.

*La Belle Qui Fut Heaulmiere* ranks probably first among the works of Rodin which the vulgar dislikes. To the majority it is hideous. Rodin himself, resenting this verdict of the masses, tells us that to him, nothing that is real, nothing that has character, can be hideous or even ugly.

"In art," says Rodin, "what is ugly is what is false or artificial; whatever tries to be pretty instead of expressive; whatever smiles without cause or is mannered without reason; whatever is without soul, without sincerity; whatever is semblance of beauty or shamming of grace; whatever lies.

"Whenever an artist tries to embellish nature by adding green to the colors of spring, pink to the tints of dawn, or red to the lips of youth, he creates ugliness because he lies.

"Whatever has character has beauty. Character is the intense verity of a natural spectacle, be it beautiful or ugly; or better, it is the double truth of what is within, translated by what is without. It is the soul, the sentiment, the thought expressed by the lines of a face, by the acts and gestures of a human being, by the shades of an evening sky, or the outline of a distant horizon."

That is the chief character of Rodin's works—"character."

The "character" in his *Penseur*, first exhibited in the Salon of 1904, or fourteen years after the presentation to the public of *La Belle Heaulmiere*, is very much nearer to the comprehension of the crowd, and for this reason received instant recognition.

Here, also, the message is greater than the messenger, the melody greater than the instrument, but the idea conveyed is readily assimilated, the motif easily comprehended! The appeal in *The Thinker* is at once simple and direct. There is no mysticism about it, no cryptic significance beyond the minds of the vulgar.

The crowd did not have to dissect this colossal work; it "felt" it. Even the barbarians who only "knew what they liked" gazed at the statue in awe. It is really since then that Rodin's fame has been established.

Long before *La Belle Heaulmiere*, however, Rodin had defied convention. His first exhibition piece, *L'Homme au Nez Cassé* was refused as something too repulsive for the delicate susceptibilities of the public. Ten years later this verdict was reversed and the bust was grudgingly given a place in the Salon of 1870, but it never quite won the favor of the public.

By his portrait busts of *Mme. Vicuna*, in the Luxembourg, and of *Mme. X*, in the Metropolitan Museum, to mention but these, Rodin has proven that he can turn out "finished" statuary. That is, marble or bronze or clay which gives the illusion of living flesh, in which the tracery of veins, the texture of the skin, the minutest crease or dimple is reproduced.

Generally, however, he prefers to turn out his sculpture "in the rough." Not infrequently, as, for instance, in the *Balzac*, there is the mere suggestion of a human face or form. One of the critics of the *Balzac* called it a "colossal menhir"; another compared it to a rock that accidentally presented outlines of a face and not very distinctly at that. Considered only as a portrait, the statue is anything but resembling, but Rodin had a higher mission than that of fixing the likeness of the great writer. With "a rag and a bone and a hank of hair" he symbolized the entire *comédie humaine*. The sneer is all there is to the face, but the sneer epitomizes not only the man but all of his writings.

Whenever profound truth is to be expressed, you must have recourse to figure. When you can say all that you mean directly, be assured it is perfectly trivial.

Rodin's *Balzac* is a figure, not a portrait.

As examples of what may be told in cold marble or dead bronze, Rodin's *Bourgeois de Calais*, finished in 1892, and his *St. Jean Baptiste*, exhibited in 1881, probably stand even higher in expressiveness than the *Balzac*.

This, in part at least, is due to the sense of movement which the sculptor has imparted to these really wonderful statues. Both the saint and the bourgeois are represented in the act of walking. You can see them move. This particularity which one would think should have won praise at the hands of the critics was, on the contrary, denounced by them, for a time, at least, as revolutionary and illegitimate. In vain did the partisans of Rodin point to the *Victory of Samothrace*, to the rude group of *La Marseillaise* on the *Arc de Triomphe*, to the statue of *Marshall Ney* roaring out the command to charge, to a score of

other works of statuary, in the Louvre and elsewhere, as noble precedents in which the sense of motion, the progression of dramatic movement, is particularly emphasized. The opponents of the sculptor were obdurate and many there are who still deride him as an "innovator" who has "introduced" movement into statuary.

These detractors also reproach the great sculptor for copying nature too exactly; that is, for reproducing blemishes and defects, as well as qualities and perfections. His female figures are not always Junoesque in proportion, and his *Bather*, for instance, has hands and feet and ankles suggesting a heavy and ungainly peasant girl rather than a nymph or watersprite.

However, "one cannot please everybody and one's wife in the bargain." Rodin is "wedded to his art," and the likes and dislikes of the public, now that he has "arrived," leave him unmoved.

Since *L'Homme au Nez Cassé*, he has given to the world some fifty finished pieces of sculpture, and his atelier at Meudon is filled with over a hundred "studies," many fit to figure as exhibit pieces.

Actual examples of Rodin's art now in this country include a splendid collection donated to the Metropolitan Museum of Art by Thomas F. Ryan and others and comprising the following pieces: *La Belle Qui Fut Heaulmiere*, bronze statuette; *The Thinkers*, bronze statuette; *Adam*, bronze statuette; *Eve*, bronze statue; portrait busts, bronze of *Puvis de Chavannes* and *Jules Dalou*; *The Tempest*, marble relief; *The Bather*, marble statue; portrait bust of *Mme. X*, marble; *The Age of Brass*, a replica, bronze; *St. John the Baptist*, a replica, bronze; *Brother and Sister*, a replica, bronze; *Pygmalion and Galatea*, marble group; *Orpheus and Eurydice*, marble group; *The Hand of God*, marble group; *The Caryatid*, baked clay; *Head of Balzac*, baked clay, study; *Triton and Nereid*, baked clay; and eighteen signed plaster casts made from various small clay studies, and presented to the Museum by Rodin himself.

Another very powerful statue, representing *Eve* in the anguished moment immediately following her expulsion from the garden, is soon to be added to this collection. It is a life-size figure, depicting the lowest depth of grief. The body is twisted into a tortured pose, with the head buried into the hollow of one arm. The face is altogether invisible, but the tension of the muscles of the arm, the curve of the spine, the droop of the shoulders, all speak of despair. The statue is being made for Col. Samuel Pomeroy Colt, of Bristol, R. I., and



## Rodin as a Symbolist

when finished will be placed in front of the new Colt Memorial High School, which Colonel Colt has presented to the City of Bristol, in commemoration of his parents. Even in its unfinished state the statue is alive with character.

The reproduction of it which appears on this page conveys some idea of the power underlying this very remarkable work of art, but to get the full significance of the modeling one must view the actual marble.

Under a projected light the delicacy of the general contour, the impeccability of the anatomy, the dermatological topography—if one may so express it—come out much better than a glare.

Rodin's favorite way of showing off his sculpture is by the light of a shaded lamp, at night. In this way, especially when the light is projected from below, every rugosity of the skin, every subsurface muscle, every vein or wrinkle is accentuated.

The trouble with this test, when applied to statues not by Rodin, is that frequently the veins and muscles and wrinkles have not been chiseled into the stone, and no projected light, no matter what its intensity or angle of projection, can cast shadows not raised by the inequalities of the sculptured surface.

Rodin has promised to have this effigy of the irremediable finished this spring, but Colonel Colt

belongs to that class of true art patrons who recognize that genius is capricious and he has imposed no condition as to time. The sculptor has already had sixteen months in which to bring the statue to completion, but he works according to his moods, and frequently lets go of some advanced piece of sculpture to "fix" some elusive

motion of one of his models in perishable clay.

When the master decides that Colonel Colt's *Eve* has reached the utmost in expressiveness the statue will be ready for unveiling at Bristol, and not before. Meanwhile the picturesque little Rhode Island town may rejoice in the anticipation of what promises to be a masterpiece.

The Bristol *Eve*, the *France* bust at the base of the Champlain monument, and the forty pieces in the Metropolitan show the great French sculptor in every phase of his development, and afford a basis for the study and



EVE (UNFINISHED)

BY RODIN

appreciation of his work such as no other collection can furnish, outside the sculptor's own private collection at Meudon and, possibly, that in the Luxembourg. Studying these, one must at once acquit the sculptor of the charge of artistic quackery. The worst that may be said against him is that his sculpture is too real, but that is only another way of saying that it is too much alive, and greater praise than this may not be given.

# IN THE GALLERIES

WITH the Academy in full swing, the Philadelphia Exhibition, and as a *bonne bouche* the Pittsburg Exhibition, the art season is gradually drawing to a dignified conclusion, but in the meanwhile there is plenty to be seen in the galleries, which have felt no need of putting up their shutters on account of the interest extended to the Fortress at Twenty-sixth Street and Lexington Avenue.

A remarkable display of interiors by Walter Gay has been held at the galleries of E. Gimpel & Wildenstein. It seems almost a pity that so consummate an artist should restrict his talents to the extent of only limning tenanted spaces, but when we look at the brilliant array of oils and water colors depicting all kinds of interiors, from cosy dining-room corners to stately salons and vellum-filled libraries, the interest grows with each succeeding picture. Mr. Gay is a splendid draughtsman and colorist and wears the mantle of a European reputation. Nothing baffles his skill, whether tapestry, woodwork, marble, damask, statuary, bric-a-brac or stuffed birds. All that is graceful and inanimate, from a teakettle to a Chinese god, bears the hallmark of his peculiar genius, and makes the exhibition well worth seeing. Among the most notable numbers are No. 2, *The Green Salon*; No. 10, *The Drawing Room*; No. 31, showing part of a Venetian gallery, the wall being paneled with works of art, and No. 37, entitled *Fantaisie Chinoise*.

The work of Albert Rosenthal was on view at the Ralston Galleries during the first half of March. There were twenty-six numbers, all portraits and figure studies, done with considerable dash and in good pose and tone. Among the most striking portraits are the Chief Justice of the United States, Hon. Edward D. White, seated in his robes of office and facing the spectator with scrutinizing gaze and with a square set of his powerful jaw; *Mrs. Alice Whitaker*, a three-quarter length portrait in outdoor costume. Perhaps the best picture is *Miss Jeanne MacDonough*, flesh and background, the glossy hair and treatment of arms and hands being very well carried out. Mr. Rosenthal's studies, entitled *Flora* and *The Blue Bonnet*, are especially good.

Eighteenth-century paintings made way, on February 17th, at the Fischer Galleries, for an exhibition of the latest paintings and portraits by Hubert Vos. All of these canvases, with the possible exception of two, are fresh from the studio. *Harmonie* was in last year's Paris Salon; it represents a young woman at a pianoforte playing a harmony amid harmonious surroundings, not jarred at all by the presence in shadow of a young man watching her with reverential eyes. There are some excellent portraits, most noticeable being Mr. and Mrs. Jay Gould; the former in flannels holding his racket. Mrs. Gould who, by the way, is the artist's daughter, is in out-door costume, hat wreathed with rosebuds and face wreathed in smiles; a curious feature of this portrait is that

the black spotted veil disappears if you stand at a short distance. They are speaking likenesses cleverly painted. *Atmosphere* is an interesting composition of the two-pictures-in-one type, a husband and wife who are respectively author and artist are working each in the desired atmosphere—he in the sunlight, she in the northlight. The conflict between the two lights is charmingly depicted. There are several half length studies of Dutch peasants; one is particularly striking, an old Zeeland peasant woman sits musing over her absent children, scattered about the world; the open bible in her lap



Courtesy of the Macbeth Galleries.  
THE OLD COVERED BRIDGE.

BY CHARLES MORRIS YOUNG



*Courtesy of the Prang Co.*

THE ROAD TO THE SEA

BY POWER O'MALLEY

gives her courage and consolation—this picture is entitled *Revelations*. The artist has made a clever study of blues, differentiating between her blue apron and the blue tiles behind her. Some Chinese noblemen drawn in chalk and crayon are reminiscent of his trip to China, seven years ago, to paint the Empress Dowager.

The recent work of Mr. Dearth has been on view last month at the Montross Galleries, and caused quite a flutter in the art world. Mr. Henry Golden Dearth is a master of color and design, and the pictures exhibited are splendid evidence of Gothic feeling woven into a Persian design with a dazzling wealth of color. The simplest subjects are poetically handled, so that we are reminded of the lines Browning gives to Lippo Lippi:

... We're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times nor cared to see.

The Macbeth Galleries have been showing some of F. C. Frieseke's most recent work. Judging by this exhibition he merits the sobriquet of the "parasol painter," for among the thirteen canvases on view, eight sunshades may be counted.

"Light, light and more light" is his motto, and as a painter of dazzling sunlight he stands very high today. Particularly pleasing are his pictures, *Girl Sewing*; *The Open Window*, where a comely young woman is hanging a cage of parroquets; the face is in shadow and the shadows are a marvel of good treatment, harmonizing well with the gilt cage and the distinctive blues in her hat and dress. In some of the garden scenes the figures seem to need more relief and modeling; they do not detach themselves sufficiently from their surroundings. On the floor below a concurrent exhibition was held of the work of Charles Morris Young, who, although a well-known artist and represented in many permanent collections, has now held his first exhibition in New York. An earnest student of Nature in her various garbs and moods, he paints with force and freedom, with subdued palette. Where all his canvases are notable, *The Three Maples* and *The Mill Race, Winter* might be selected as best evidencing his skill. While at the Macbeth Galleries, a peep behind the scenes revealed a "green Innes" of splendid quality. This is an unusual example of that Master, and when it



Courtesy of the Prang Co.  
THE LAST WORD

BY POWER O'MALLEY

comes on exhibition later on, will evoke more than passing interest. The canvas in question is a large woodland scene, with broken grass-grown foreground of the *paysage intime* variety, and revels in cool greens and delicious depths.

Within recent date at the same galleries fifteen canvases by Gardner Symons, N.A., were on exhibition, many of them being winter land-



Courtesy of the Prang Co.  
SHE NEEDED BREAD

BY POWER O'MALLEY

scapes. He is verily a panegyrist of winter, and is seen at his best in his splendid handling of snow and ice. These pictures show immense strides in the management of large spaces and atmosphere, and have the true ring of the conscientious out-of-doors worker.

Lovers of etchings were rewarded last month by a unique display at the Keppel Galleries of nineteenth century French painter-etchers, to wit: Lalanne, Appian and Daubigny; more than half the plates shown being by the first-named. Lalanne's etchings on the Norman coast, with few lines, so perfect in atmosphere and perspective, are things to enjoy, while his street sketches about Paris and Bordeaux are full of crowded interest without confusion. Appian, pupil of Corot and Daubigny, did graceful plates, full of delicate feeling, as may be witnessed in such proofs as *Une*



Courtesy of the Prang Co.  
HER PROPER PLACE,  
IN THE SUN

BY POWER  
O'MALLEY

*Moria* and *A Rocky River Bed*, where the amphitheatrically abutting rock layers are splendidly expressed. As an etcher of rustic and riverside bits Daubigny was unexcelled; his *Ford*; *Autumn*; *Souvenir of Morvan*, and his last plate, *Moonlight at Valmondois*, are beautiful examples of his artistic expression.

Mr. O'Malley has certainly painted a most distressful country in his numerous canvases displayed at the Prang Galleries. Only one canvas of a laughing boy gives relief to drawn faces, squalid cabins, bleak mountains, pitiful interiors and melancholy bogs and moors. The note of truth rings clear. O'Malley saw an unhappy country and painted what he saw in vigorous,

## In the Galleries

slapdash style—everything broad and gray, with no interfering details. The exhibition is very uneven, which adds more interest to those canvases which have special merit. The artist has felt the inner pulse of Ireland and has reproduced it vividly and audaciously. Some of his work is careless, but it never lacks character.

Some fine modern paintings were on view last month at the galleries of Scott & Fowles, including such masters as Israels, Mauve, Cazin, Hargnies, Jacque, Dieterle, Kever, Blommers, W. Maris, etc. The picture by Israels represents a fisherman wading in the surf toward his little daughter, who with charming grace holds up her diminutive skirts, while timidly waiting at the water's edge; in the offing is the fishing boat. Somewhat sentimental in its setting, but a fine piece of work withal. Perhaps the gem of the exhibition is the Daubigny, as fine an example of that master as the most exacting critic could wish to see. Furthermore, there were three Turners on exhibition—water colors, showing different stages of his artistic development. An early piece, somewhat stiff and conventional, a later bit showing a scene on the Lac Majeur, and a still later work of Derwentwater, with cattle in foreground and topping the lake a chain of purple mountains, swathed in soft shadows, reflecting in the lake, all being treated with a certain impressionism.

A series of water-colors descriptive of Sussex downs and Yorkshire moors were on view last month at the Ackermann Galleries. The artist is Mr. Gerald Ackermann, a young Englishman, who has won laurels, and many of them, in England, besides appearing yearly "on the line." He is not only a first-class landscapist, but he can paint figures and animals and make them appear living parts of his composition—a gift which is not given to all landscapists. Quite a gem in the collection is *A Gipsy Encampment*. The recent water-color exhibition at Knoedler's Galleries has shown how American artists are getting into line with Dutch and English exponents of the art of painting in the lighter medium. In our next issue we shall revert to this exhibition.

On the 25th of February a memorable banquet took place at the Aldine Club, to record the high esteem entertained for Mr. A. W. Drake, who has devoted forty years to illustrative art. In the presence of some four hundred friends of Drake, a glowing tribute to the value of his services to art was eloquently

paid by Messrs. Hopkinson Smith, Cass Gilbert, Crowningshields, and Charles Dana Gibson. In addition to these speakers the veteran printer, Mr. De Vinne, gave an interesting record of existing conditions when Mr. Drake started in on his life's work and exerted such influence that he is today rightly regarded as the father of illustrative art in America.

Twelve pastels by Gardner have been on view at the Cottier Galleries. Daniel Gardner has only recently attracted attention, though he was a great portrait painter at the end of the eighteenth century, by a pastel of *Lady Faulkener* coming under the hammer and fetching a very high figure. It is due to Mr. Bell, of the Ashmolean Museum, that this skillful artist has been rescued from obscurity. The pictures on view are mostly in pastel and gouache, from the collection of Lady Strachey, and are reminiscent of the style of Romney and Hoppner.

The house of Braun & Co. have just received from their laboratories at Dornach in Alsace-Lorraine a shipment including ten thousand of the finest drawings by the various masters in the galleries of Europe and beyond. These drawings are reproduced by their unalterable carbon process on a paper closely approaching in texture and appearance the old paper of the original, and they



Courtesy of the Montross Galleries

THE EMBROIDERED CROSS

BY HENRY GOLDEN DEARTH



Courtesy of the Montross Galleries

OUR LADY

BY HENRY GOLDEN DEARTH

are so perfect that even the keen eye of the expert is often deceived between original and reproduction.

Portfolios of sixty of the best Da Vinci drawings and sixty of Watteau's are among the many desirable numbers in their collection.

March 8 concluded a very interesting experiment at the Ehrlich Galleries, namely, a comparative portrait exhibition, including two specially selected portraits of each of the early English, French, Dutch, Flemish, Spanish, German and Italian schools. To the student nothing can be more interesting than such a grouping, covering the sixteenth, seventeenth and eighteenth centuries. The Dutch school showed a Cuypp, an outdoor pose of the artist Mieris and wife, life size, and a portrait of a *Princess of Orange*, by Maes. Reynolds and Lawrence were the English pair, while Tintoret and Moroni were selected to represent the Italian school. A David and Drouais were excellent evidence of eighteenth-century French portraiture, the *Prefect of Police*, by the latter, being one of the most interesting canvases on view.

An Exhibition of Unappreciated Works of Art, exclusively by American artists, was announced

the end of March by the New York Association for the Blind, with the idea of paying off the mortgage on the new Lighthouse for the Blind, the exhibit to consist of painting and sculpture in Impressionist, Cubist and Futurist style. As this was a future event at time of going to press, we cannot chronicle results.

#### THE WHITNEY WARREN EXHIBITION AT THE COLUMBIA UNIVERSITY, NEW YORK

As a feature of the movement which has for its objective the establishment of a French Institute and Museum in New York, a lecture on French Architecture was given by Prof. A. D. F. Hamlin, Thursday evening, February 27, in the Avery Library.

At the same time there was initiated a fine exhibition of material related to French architecture selected by Mr. Whitney Warren from his abundant collections, and loaned by him to the Avery Library for two months or more.

The chief feature of this exhibition is a series of French architectural engravings of the seventeenth and eighteenth centuries. Four of these are large plates; two representing the *Galerie des Glaces* and the grand stairway at Versailles, and two representing the decorative architecture of extensive fetes at Versailles. The remaining forty-eight plates are smaller and represent various decorative motives. These are arranged so that similar subjects are brought together, and only one or two by the same master are exhibited. In this manner an extraordinary variety of stylistic effect is secured.

The seventeenth and eighteenth centuries in France were prodigiously fertile in these inventions, which were frequently engraved directly upon the copper with great skill.

In addition to these engravings, Mr. Warren exhibits several drawings from his unique collections of designs for ships made in the same period, when ships, like everything else, were expected to carry as much magnificence as possible. His collection of ships was made to assist in the design for the Yacht Club Building in New York.

Mr. Warren has also placed upon easels a rather complete series of the brilliant sketches for the decorative sculpture of the Grand Central Station by Sylvan Salieres, Second, Grand Prix de Rome, originally from Toulouse, and now in New York City.







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## CURRENT ART, NATIVE AND FOREIGN BY CHRISTIAN BRINTON

### NATIVE

I. THE SPRING ACADEMY. It is small wonder that every one, in consequence of the phenomenal success of the recent Armory exhibition, should have been eager to learn what response the Academy would make to the challenge of the younger organization. The studiously pacific attitude adopted in their various statements to press and public by the Association of American Painters and Sculptors in no way mitigated against the inherent militancy of their programme. They deliberately set about to achieve something novel and progressive, the effect of which was bound either to stiffen the Academy in its congenital conservatism and self-sufficiency or exercise a liberalizing influence. In point of fact, however, time was too short to admit of any definite, specific readjustment to newer conditions. Even had they been willing to chance it, the members were unable so quickly to react to outside stimulus.

The pictures intended for exhibition at the Spring Academy had already been painted when the doors of the Armory swung open to admit the seething mass of curious, avid spectators. The only thing that could be done was a change of spirit, a rejuvenation of general outlook, and this was happily manifest on all sides.

While the material to choose from was substantially the same as on previous occasions there was a distinctly fresher, more individual note to many of the canvases which finally found place upon the gallery walls. Officialism and professional fatigue were less in evidence than usual. The prize-giving was, alas, even more flagrantly partial than has often been the case, but the hanging revealed a marked advance upon anything attempted in recent years. As a whole, the display was chiefly notable for the auspicious showing made by the woman exhibitors, who in certain instances clearly outclassed the men. We do not look for woman to achieve significant results in the more abstract field of pure landscape, yet in the province of genre and portraiture she is quite capable of holding her own, and this she unmis-



*Catholic Club Exhibition, 1913*

THE ANNUNCIATION

*Courtesy of the Previani Society*

BY GAETANO PREVIANI

takably did at the Academy. While their united presence may have been a mere coincidence, there was no gainsaying the importance of the work contributed by Miss Beaux, Mrs. McLane-Johansen, Miss Lillian Genth, Miss Martha Walter, Miss Helen M. Turner, and the talented newcomer, Miss Josephine Paddock, whose vivacious and broadly conceived *Miss Trelawney* was, all things considered, the chief delight of the exhibition.

More sympathetic than fundamental, the changes noted in the Spring Academy merit every recognition and encouragement. Despite the impetuous appeal of bolder tendencies, we have no right to demand that a painter precipitately alter his choice of theme or manner of treatment. We do not so much need revolutionary pictures as a liberal and wholesome response to constantly varying tendencies. Let the Academy stand ready to foster real merit and individuality in whatever form, pictorial or plastic, they may present themselves, and it will go far toward fulfilling its mission. We must not fail to cultivate flexibility of temper in matters artistic. Oncoming generations are ever knocking at the door, and it is our privilege to see that the door is periodically opened.

II. THE TEN. It is spring. It is the Sixteenth



*Courtesy of Montross Gallery*  
PORTRAIT

*Exhibition of "The Ten"*  
BY J. ALDEN WEIR

Annual Exhibition of a significant body of men who, in the flush of enthusiasm and earnest endeavor, once seceded from the ranks of the since defunct Society of American Artists and established themselves as an independent organization. Year after year this valiant little group has sung the joy of vernal sunshine, the shimmering beauty of surfaces, and the general supremacy of technical accomplishment. Their work has marked something of an epoch in the gradual clarification of the palette and the vivifying of public vision. While Chase and De Camp hark back to Munich manner and methods, and Metcalf reverts to our early apostles of native landscape, the majority are exponents of French Impressionism and French academic influences modified by the study of light and atmosphere. It is the language of Monet or of Besnard which they have adapted to local needs and conditions, and no one can say that it has not been done with welcome cleverness and dexterity.

A generation has however passed since these ideas were new to the world of artistic expression, yet still the members of The Ten are apparently content with their original programme. Scant change has marked their production from season to season. There has been a decided tendency toward the interchange of ideas among themselves, but during this entire interval little or nothing has come from without. Tarbell turns from his interiors to portraiture, and Benson devotes himself with kindred assiduity to interiors à la Tarbell. Hassam displays no little esthetic vivacity and diversity of theme, still it is mainly the same problem which presents itself for solution, while Dewing evinces typical satisfaction with his minute panels wherein he poses with meticulous care the same super-refined and static figurines. Quite frankly, these men move within too restricted a circle. They are not responsive enough to external influences. In certain instances they are positively unsympathetic, not to say hostile, to the more recent manifestations of contemporary endeavor, and this attitude has not been devoid of influence upon their development.

It is spring. It is the sixteenth birthday of The Ten, and one should experience a sense of joyous exaltation on viewing their offering at the Montross Gallery, yet in truth the occasion makes for sadness and retrospection. The years have slipped by and they have not discovered the secret of youth nor taken to heart the deeper significance of nature—na-



*Temple Prize, Pennsylvania Academy, 1913*  
YOUTH

BY FREDERICK C. FRIESEKE

ture whose superficial semblance they have so felicitously rendered.

III. THE PENNSYLVANIA ACADEMY. Nothing if not eclectic, the one hundred and eighth annual exhibition of the Pennsylvania Academy of the Fine Arts required the most exhaustive consideration. The actual total of exhibits was six hundred and seventy-three, and the number of artists represented four hundred and ten. The dignified and spacious rooms of the building at Broad and Cherry Streets were amply filled, and there was enough latitude of choice to satisfy those who were seeking for almost anything in the line of contemporary native effort. That indeed was the trouble with the display, taken as a whole. There was no irresistible point of attraction, such as the Dearth room provided last season. Interest was distributed uniformly over a large area, not concentrated upon certain definite spots, with the result that one left the fine old halls with a sense of satisfaction but not of stimulation. The affair was a glorification of the same methods which have been in vogue at the Academy during the past

decade or more. The pictures were new, that is, relatively so; the principles involved in their selection and installation presented no departure from established precedent.

It is difficult, if not impossible, to carry any further the exhibition system as it is at present practised in America. The annual displays at Philadelphia, Chicago, and New York, the biennial offering at Washington, and even the yearly international at Pittsburgh have a way of repeating their appeal with imposingly monotonous regularity. The institutions in question do not vary their programme sufficiently. A well-disposed public brings to them season after season the same emotions and departs with substantially the same set of impressions. While by no means an ideal attempt, the system tried by the Association of American Painters and Sculptors at the recent Armory adventure should inspire other organizations to achieve similar results. There should, if possible, be an *idea* back of each and every public exhibition. Special tendencies should be represented, and the work of individual men should be



*Shaw Prize, National Academy of Design, 1913*

SUMMER

BY HELEN M. TURNER

placed more conclusively before the spectator. If art is to assert itself as a vital, living organism, our painters of established reputation must also cease proffering us the same picture, or a palpable variant, year after year, and if not, it should be the business of the jury to place the ban upon such perfunctory performances.

It is a pleasure to see the Pennsylvania Academy bestow its chief prize this season upon the brilliant and captivating young Franco-American, Frederick C. Frieseke, and we are similarly grateful for the opportunity of enjoying the work of such spirited and refreshing talents as George Oberteuffer and Arthur B. Carles, Jr. More of this independence and insight will go a long way toward rectifying existent conditions not only in Philadelphia but elsewhere, as well.

#### FOREIGN

I. GAETANO PREVIATI. Shortly before the feverish and noisy finale of the Armory exhibition there was opened, in the most quiet and modest manner, at the Catholic Club, the first display in America of the work of the foremost living Italian Divisionist painter, Gaetano Previati. There was no sensationalism here. Comparatively few people saw the pictures, or were even aware of their presence in the city, and yet the event was clearly one of capital artistic importance. Brought to America under the auspices of the Previati Society, of which Count Alberto Grubicy de

Dragon is president, the collection numbered some three-score examples of the work of Italy's leading exponent of the school which owes its inception to that indisputable master, the late Giovanni Segantini. Segantini was a realist deeply tinged with mysticism. Previati is a mystic who reinforces his spiritual vision through constant contact with the world of external reality. The superior solidity of Segantini gives place in the production of Previati to a sublime exaltation which expresses itself in rhythmic forms and responds spontaneously to the eternal throb of life, light, and nature.

Previous to the Latin-British Exhibition at Shepherd's Bush last summer, the Anglo-Saxon public knew little or nothing of the existence of the Italian Divisionist painters, and it is a pleasure to note that this ignorance has been at least partially dispelled by the appearance of Previati, Fornara, Cinotti, Bonomi, and others in London, and the bringing of the Previati canvases to New York. It is to Ranzoni and Cremona that modern Italian art owes its present renaissance, and in the early work of Previati not a little of the influence of Cremona may be noted. Simultaneously with Segantini, Previati, however, evolved the new technique of Divisionism, the two artists exhibiting the results of their initial efforts toward the decomposition of tones in 1886 at the Brera, in Milan.

The world already knows the heroic life story of Segantini and his tragic death among the mountains at Maloja, in the Engadine, which he painted with such incomparable power and emotional intensity. His fellowworker and co-founder of the school has seldom exhibited in force outside of Italy and Germany. It is the age-old appeal of sacred legend that has claimed his attention, and he has the distinction of being the first artist to apply with success modern technical methods to religious subject. The Annunciation, the Adoration, the Passion, the Crucifixion—these are the themes upon which the painter has concentrated his extraordinary fluency of line, individuality of



*National Academy of Design, 1911*

MISS FRELA WNY  
BY JOSEPHINE PADDOCK



tone, and depth of feeling. During the last few years he has also drifted into the field of pure landscape and has here achieved fresher, more colorful triumphs. To simple views of hillside, valley, or the magic iridescence of Mediterranean coast, he adds a fullness of sentiment which makes them something more than mere transcriptions of given scene. This art, though modern in accent, looks backward toward the serenity of other days. It reflects a dignity and a sustained continuity of development which should prove of particular advantage to a new and esthetically restless land. It is thus to be regretted that more of our painters and art patrons did not appreciate the generous idealism to which we owe the appearance of Previati in our midst.

II. PICABIA AT "291." We are still enjoying echoes of the Armory exhibition. The newspapers generously open their columns to profuse discussion pro and con, and the heavy artillery of those arch defenders of defunct academicism, Royal Cortissoz and Kenyon Cox, has boomed ominously in *The Century* and *Harper's Weekly*. The aftermath has been wellnigh as diverting as the show itself, and in this connection must be mentioned the first annual exhibition of the Academy of Misapplied Art, and the appearance of recent work by Picabia at "291." As to the former, one thing

only need be said, and that is that certain painters whose performances never before evinced the remotest spirit or individuality here shone to conspicuous advantage. It is to their enduring credit that they reacted with such alacrity to newer impulses and influences. Done with a view of ridiculing others, their work served a double purpose. Not only was it amusing in itself, but it revealed in more than one instance a hitherto unsuspected freedom of line, feeling for contour and mass, and downright creative force.

The placing on exhibition at the Photo-Secession of some sixteen studies by Francis Picabia, who was represented at the Armory by four canvases only, affords THE INTERNATIONAL STUDIO opportunity of doing tardy justice to the remarkable experimental station at 291 Fifth Avenue, which during the past eight years has been presided over by Alfred Stieglitz. It is the work done in this little garret gallery, this miniature esthetic laboratory, which paved the way for the Armory venture and aroused current interest in progressive art, both native and foreign. Courageous and judiciously combative, Stieglitz, from his fighting top, has in no small degree directed the battle against local provincialism and prejudice, until we at last show a certain response to work which is individual in temper and reasonably inde-

pendent of commercialism. When the history of contemporary artistic endeavor in America is chronicled it will be found that it was Stieglitz who first introduced to us Cézanne and Matisse, Toulouse-Lautrec, Rodin as a draughtsman, Picasso, and a score of others whose names once roused consternation in the breasts of the timid, yet who have since become classic exponents of the modern movement.

The latest personality to enjoy the hospitality of "291" is Picabia, and it is in the production of Picabia that we are permitted to note the transition from Cubism to Orphism, which is the latest phase of present-day artistic development in France. It is the poetic and erudite Guillaume Apollinaire who has given the group the characteristic name of Orphists, their work being in essence an evocation, an appeal to intellectual and emotional sensibility, rather than a transcription or recollection of real-



Francis Picabia, *Repose*, 1911.  
REPOSE

BY ARTHUR P. CARLES, JR.





*Catholic Club Exhibition, 1913*

LIGURIAN COAST SCENE

*Courtesy of the Previali Society*

BY GAETANO PREVIALI



*Catholic Club Exhibition, 1913*

EARLY MORNING, LIGURIA

*Courtesy of the Previali Society*

BY GAETANO PREVIALI

ity. "291" has been the scene of many an earnest struggle for public comprehension, but none more absorbing than that occasioned by the rhythmic lines and chromatic improvisations of this apostle in paint of "the objectivity of a subjectivity," as Picabia succinctly defines his pictorial purpose.

III. GERMAN APPLIED ART. It not infrequently happens that the most significant exhibitions attract the least amount of public notice, this observation applying alike to the appearance of Previati at the Catholic Club, and the uniquely instructive collection of modern German applied art recently on view at the National Arts. Not since the Louisiana Purchase Exposition at St. Louis in 1904 has contemporary Teutonic decorative art been seen to such advantage in America, and it may be added that at that period the Germans had by no means developed the distinctively native style which to-day characterizes their work in this particular field. The display at the Arts Club, which had previously been seen in Newark, Chicago, Indianapolis, Pittsburgh, Cincinnati, and elsewhere, was

organized under the auspices of the Deutsches Museum für Kunst in Handel und Gewerbe of Hagen, with the co-operation of the Vienna Museum für Kunst und Industrie. Each special branch of applied art was under the direct supervision of a leading authority, the whole being assembled by Herr Direktor Karl Ernst Osthaus, of the progressive institution in Westphalia, which during the past few years has made such a name for itself in the Teutonic art world.

Throbbing with energy, learning their lessons from England, France, or Belgium, and seeking above all to foster and purify a proudly national expression in all departments of esthetic activity, the Germans and Austrians have accomplished sheer marvels during the past decade. A sense of force, weight, and relentless, rhythmic onrush is typical of the Prussian work. In Bavaria you

have an added richness and humanity, while in Austria the feeling for style is far more highly developed. It is these fundamentally racial characteristics which you see reflected in modern Germanic applied art. The taste and inclination of the public are being awakened by men who know and make clear through the medium of form, color, and design, the essential basis, ethnic and esthetic, of the community at large. In this pottery, in these textiles, in the province of interior decoration, printing, bookbinding, posters, and labels for simple household commodities, you see the same salutary influences at work. Philosophically sound, this art

is full of splendid creative exuberance and vitality. No nation is applying the principle of decorative composition with any thing like the systematic thoroughness as are these same Germans, and the results of their efforts speak for themselves. There is not an artist in America who could not have learned something from this illuminating display, and it is only to be hoped that our various business firms may some day feel impelled, to invoke

the aid of beauty in the disposal of their wares.

It is impossible too strongly to protest against the unredeemed crudity of our current advertisements, whether seen on printed page, bill board, or in tram car. While one occasionally notes a refined and effective head of some popular actress, sketched, say, by Ernest Haskell, such gracious and comely visions are all too rare. There are but two prominent houses in New York City to whom high-class advertising seems to present possibilities, and they are Wanamakers and Gimbels—both, by the way, originally Philadelphia firms whose art departments are largely recruited from the ranks of former or actual pupils of the Pennsylvania Academy. The influence of this splendid institution is unique in American art, and it is a pity that others do not to a kindred degree assist in the leavening of commonplace commercialism.



*National Arts Club*

GERMAN APPLIED ART

PORCELAIN FIGURINES

## The Leland Resolutions

### THE LELAND RESOLUTIONS

BY WM. ASPENWALL BRADLEY



RECENTLY was presented to Mr. Francis L. Leland, of New York, by the trustees of the Metropolitan Museum of Art in that city, a set of resolutions acknowledging his gift to the institution of twelve hundred shares of the capital stock of the New York County National Bank, and declaring him a benefactor of the Museum. The result is a notable achievement in one of the most neglected of the so-called "minor" arts—that of illumination.

It is the work of Mr. Thomas Maitland Cleland, an artist whose taste as a designer of typographic ornament has long made his name familiar to critics and connoisseurs of fine printing. He is a close student of the French and Italian Renaissance, and in the present instance it is from the earliest and purest period of the former, as exemplified by the splendid sixteenth-century choir screen of Limoges Cathedral, that, to accord with the spirit of the French Old Style type employed in the text of the Resolutions, he has derived the graceful forms and fantastic motives of his elaborate gold-illuminated border enclosing the letter-press.

The architectural treatment of foliage, with urns, lanterns, volutes and pedestals, is here varied in the usual manner by the introduction of ribbons, pendants, horns of plenty and trophies of artists' implements, as well as of Cupids, dolphins, emblematic birds and grotesque masks of fauns and satyrs. But these conventional elements are combined with unusual skill, and the drawing is at once refined and spirited.

Interest, however, centers less in the design itself than in its novel execution. This is in the style known as "brown-gold chiaroscuro," and was much used by the Italian illuminators of the Renaissance in making frames for their miniatures. The Croatian, Giulio Clovio, who worked at Rome during the first half of the sixteenth century, is the representative artist of the school, and the New York Public Library possesses an admirable example of his work and of that of his pupils, in the "Towneley Lectionary" described by J. W. Bradley in his book about Clovio. It contains six full-page miniatures, each of which is surrounded by a broad gold frame, so modeled in the flat as to give the appearance of full relief. Analysis of these aided him in producing what is probably the first piece of genuine brown gilt illumination

of exquisite texture in all its details, for nearly four centuries.

Having constructed his design, Mr. Cleland traced it upon the fine sheet of vellum obtained from London, and covered it with a flat wash made by mixing gold powder with yellow. On this ground he proceeded to model up the ornament in the shadows with brown. It is here that the resemblance to the true miniature technique is most marked. For the color was applied in series and hatchings of fine lines with the smallest of brushes under a magnifying glass.

The lights were flecked in with pure gold in the same manner, and completed the modeling. When it was done, the decoration glowed forth from the smooth, satiny surface of the vellum with that sparkling vivacity and that depth and richness of relief which the magic play of light and shade gives to some lovely specimen of the goldsmith's art. Indeed, so crisp and sharp is the execution—so bold and vigorous, too, in spite of the minuteness of the scale and the method—that it seems chiseled rather than painted, and suggests an ornate masterpiece in bronze gilt or ormoulu.

In addition to the border, there is a superb initial "R," which begins the word "Resolved," at the opening of the second paragraph. It stands in actual raised relief on a blue ground wrought with delicate arabesques of gold and darker blue, and surrounded by a square brown-gold frame, which is, perhaps, modeled with a greater mastery of the method, and a finer finish, than any other detail of the illumination. The raising of the letter constituted a special problem, and was accomplished by building up a ground with a chalk composition, and then covering it with gold leaf burnished to the last degree of brightness. The initial, therefore, is the high light for the whole composition, which is terminated, at the bottom, by the integral introduction into the border of the museum's seal. This, held in place by a pair of inverted dolphins, with foliated fins and with winged Cupids astride their curving tails, has been charmingly reconstructed by Mr. Cleland, and executed by him in *camaieu-gris*, or *grisaille*.

It took Mr. Cleland five months to complete the work, exclusive of time spent on preliminary investigations and studies. The text of the Resolutions is printed in the Cadmus, or French Old Style type adopted by the Museum for its official publications, and both the typographical arrangement and the presswork were executed by Mr. Walter Gilliss, under the direction of Mr. Henry W. Kent, assistant secretary of the Metropolitan.

AT A REGULAR MEETING OF THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART, HELD AT THE MUSEUM ON APRIL XV, MCMXII, THE GIFT TO THE MUSEUM OF TWELVE HUNDRED SHARES OF THE CAPITAL STOCK OF THE NEW YORK COUNTY NATIONAL BANK BY MR. FRANCIS L. LELAND WAS REPORTED, AND HIS LETTER TO THE PRESIDENT OF THE MUSEUM TENDERING THE GIFT WAS PRESENTED. WHEREUPON, THE FOLLOWING RESOLUTIONS WERE UNANIMOUSLY ADOPTED:

**R**ESOLVED: THAT THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART, AT THEIR FIRST MEETING SINCE THE GENEROUS GIFT OF MR. FRANCIS L. LELAND WAS RECEIVED, EXPRESS TO MR. LELAND THEIR DEEP APPRECIATION OF THE PUBLIC SPIRIT AND INTEREST IN THE CAUSE OF ART WHICH HAVE LED HIM TO MAKE THIS MUNIFICENT GIFT. THEY ARE PROFOUNDLY GRATEFUL FOR THIS EXPRESSION OF INTEREST IN THE CAUSE FOR WHICH THE MUSEUM STANDS, AND OF CONFIDENCE BOTH IN THE MANAGEMENT OF THE MUSEUM AND IN THE PLAN OF COÖPERATION BETWEEN THE CITY OF NEW YORK AND THE TRUSTEES UNDER WHICH THE MUSEUM WAS ESTABLISHED. IT IS AN ENCOURAGEMENT TO ALL INTERESTED IN MAKING OUR CITY A CENTER OF INSPIRATION AND EDUCATION IN ART: IT IS AN EXAMPLE THAT UNQUESTIONABLY WILL INVITE IMITATION THROUGHOUT OUR COUNTRY. THE UNCONDITIONAL QUALITY OF THE GIFT AND THE MODEST MANNER IN WHICH IT WAS GIVEN ENHANCE ITS VALUE AND MAKE THE APPRECIATION OF THE GIFT AND OF THE GIVER ALL THE GREATER.

FURTHER RESOLVED: THAT MR. FRANCIS L. LELAND BE DECLARED A BENEFACTOR OF THE MUSEUM.

*Francis L. Leland*

PRESIDENT

*Robert W. de Forest*  
SECRETARY

## *A Residence on Council Crest*



BLACK FOREST HOUSE

COUNCIL CREST, OREGON

### **A** RESIDENCE ON COUNCIL CREST BY W. H. DE B. NELSON

COUNCIL CREST is eminently picturesque. Rising some thousand feet above the city of Portland, it presents a beautiful and majestic panorama of undulating country, meadowland and timber, watered by the Willamette River and bounded by the snow-clad Cascades, beneath whose towering peaks can be seen as a silver streak the mighty Columbia River, forcing its passage to the Pacific.

It was this favored spot which was selected for a habitat and to Mr. Ernst Kroner, the architect, was assigned the task of designing an unpretentious but comfortable home, which should serve as a permanent residence and conform as harmoniously as possible with its fascinating environment. It was Mr. Kroner's intimate acquaintance with the Black Forest country and the great similarity that he detected in this particular region of Oregon, which led him to plan out a construction which might be described as a cross between a Swiss chateau and a Black Forest cottage. While, however, the finished house has features reminiscent of both styles, it has a distinct character of its own and is in perfect keeping with the hillside upon which it nestles.

As it was obligatory to provide this building

with a name, it was styled the Black Forest House, and as this name found favor with the owner, the Black Forest House it remains. The object of Mr. Kroner's client was to possess a home of distinction without ostentation, something out of the common but not flamboyant, something refined and subdued, but at the same time eloquent of form and color.

It can be safely asserted that the architect has fulfilled those conditions admirably, and in point of design he has testified his willingness to depart from stylistic purity whenever he has seen the need. He has no cut-and-dried formulæ of architecture to guide him, but has used his judgment in accepting or reversing standards of design which to many practitioners are as inviolable as the laws of the Medes and Persians.

Although the *hauptidee* is of the Alps alpine, Mr. Kroner has followed West American use in most of the mechanical and structural work involved. That feeling of southern Germany which this particular region so vividly conveys, is heightened upon viewing this recent addition to American country house architecture.

Very typical is the dark green shingle roof. These shingles are two feet long, with one inch thickness at the butt. The vertical board finish in the gable story is of red cedar, likewise the porch rail. The effect of the green roof with the



BLACK FOREST HOUSE

FROM THE REAR



BLACK FOREST HOUSE

THE LIVING ROOM



## *A Residence on Council Crest*

red wood sash frames and flower-boxes being held in light cream is most original. Below the main story is concrete finished with a pebble-dash effect and painted cement color. The exterior above street level is wood.

The frame is covered from the water table up with a wide spruce siding, having also a belt or wainscot of cedar carved and scroll sawed and finished in the natural color, with spar varnish; a similar belt indicates the line of the second story floor

line; this frieze is also of cedar and carved out of the solid, finished with natural cedar color and varnish. This treatment of the wood gives a very pleasing tone to the building—a sort of sparkle—different from any paint or stain effects. The gables are finished with a simple board and battin, also of cedar and finished in natural with varnish. The cedar is the Pacific Coast red cedar and takes a beautiful red-brown color when planed, somewhat more richly colored than California redwood. The same finish is carried out in the small gables and dormers in the roof. The other woodwork on the exterior is painted in a rich ivory. Every feature is intended for, and fulfils, a useful purpose.

The Bernoise roof is perfectly adapted to form a frame around the picture of the mountains across the valley, as seen from the windows of the front; besides, in so exposed a position as this house occupies, a very useful purpose is served in sheltering the windows from driving rains and hard winds.

A living room, dining room, kitchen, pantry, hall and sun room complete the first story, while the second, entirely finished in white enamel, comprises four bedrooms, living and sewing rooms and two bathrooms. To the basement belong two servants' rooms, with bathroom, a wine cellar and the billiard room.



BLACK FOREST HOUSE

A SIDE VIEW

Oregon spruce, properly treated, was found the best of all woods for taking a blue-grey tone, and retaining it. Specially grained spruce was selected, kiln dried, and employed throughout for all wood finish cases, sideboards, mantels, stairs, ceiling beams, etc.

The effect of artificial light upon this woodwork is particularly satisfactory, producing, as it does, every conceivable variation of tone between pearl grey and indigo.

Oregon fir was employed for the floors of the living room and for finishing the billiard room, while the service parts of the house, the kitchen, etc., were made into agreeable rooms by the use of tinted enamel.

It may also be remarked that the furniture, of blue silk and velvet of various shades, was designed especially to harmonize with the wood finish, and sufficient landscape gardening was resorted to in order to make a good setting to the house, without interfering more than was judged necessary with the natural formation of the grounds. Mr. Kroner and his decorator deserve all praise.

In concluding this brief account of the Black Forest House, it appears undeniable that a good result has been achieved, which might, with modifications, be utilized in other districts where similar conditions of scenery obtain.



## *In the Galleries*



*Courtesy of Messrs. R. C. & N. M. Vose, Boston*

LA CHASTE SUSANNE BY MARY L. MACOMBER

### **I**N THE GALLERIES

AMONG the many attractive exhibitions of the one-man variety, none has given more pleasure to visitors than that of Mary Helen Carlisle, at Knoedler's Galleries. Where angels would fear to tread Miss Carlisle walks boldly in, sure of her right-of-way, whether at Windsor Castle or in the beautiful parks and pleasaunces of England's aristocracy. There, in oils and pastels, she has painted in bold decorative manner, with charming effect of color, a series of terraces and walks, alleys of yew and lime, brilliantly-hued flower beds, moated castles, rocks and water, hedges of lavender and clematis, "arboretts with painted blossoms drest."

Messrs. Moulton & Ricketts have been showing the most recent work of that talented artist, Mr. Leslie W. Lee. He and his work just got out of Mexico City in the nick of time, and several Mexi-

can subjects, peons, rebels, half-breeds, in their picturesque costumes testify to the artist's ability in depicting types and the good use he makes of such accessories as zarapas and sombreros, of which he owns a perfect museum. We hope later to reproduce some of these interesting sitters.

Lovers of seventeenth-century Dutch art have found good cheer at the Fischer Galleries, where for a long time were exhibited choice authenticated examples of such great masters as Peter Codde, Paulus Moreelse, de Momper, Gerard Dou, Ter Borch, Solomon Ruysdael, Van Goyen and Van Ostade.

In the Reinhardt Galleries visitors have had opportunity to view the most recent work of Wilhelm Funk, who by his direct and forcible painting, clean color and good composition has worked himself to the forefront of American portrait painters. His portraits of the Kesslers, Mr. Peter Hansen and Mrs. Paul Reinhardt are especially pleasing, while little Dorothea McKinnon makes a beautiful Scotch lassie.

Nowhere are better exhibitions held than in the galleries of Messrs. R. C. and N. M. Vose, in Boston. During March were shown the latest canvases of Mary L. Macomber, of which we have reproduced three of the most striking. Her color schemes, great individuality, and, above all, her rich allegorical feeling, have won her hosts of



*Courtesy of Messrs. R. C. & N. M. Vose, Boston*

THE FLOWER OF  
YESTERDAY

BY MARY L.  
MACOMBER

## In the Galleries

admirers, who now for the first time see a group of her pictures *en masse* instead of solitary examples at long intervals.

Second only in interest and importance to the Morgan collection on view at the Metropolitan was the exhibition of "Original Drawings by Old Masters," at the Colony Club, New York, from March 18 to March 23, inclusive. As the hundred examples there shown, however, form less than one-third of the great Cogswell Collection now owned by Mr. George S. Hellman, who arranged the exhibition and wrote the elaborate catalogue, and as the INTERNATIONAL STUDIO has in preparation an article by Mr. W. A. Bradley covering the whole, we need allude here but briefly to this remarkable display by more than fifty famous artists. These include Raphael, Tintoretto, Coreggio, Parmigiano, his father, Mazzola, Guido Reni, Paolo Veronese, Caravaggio, Annibale Caracci, Luca Giordano, Guercino, and many others of the Italian school; Poussin, Callot, Watteau, Boucher, Van Loo, Lafarge, Vouet and, probably, Fragonard, of the French school; the Germans, Dürer and Möller; the Dutchman, Lucas van Leyden, and two Spanish artists, Velasquez and Ribera. Out of so many rare and beautiful pieces it is difficult to choose, but perhaps the four most notable drawings are Dürer's preliminary pen-and-ink for his woodcut of *The Descent from the Cross* (though some experts attribute this to another scarce German master, Hans Weiditz); Raphael's sketch for *Joseph Telling His Dream*, one of the celebrated paintings in the loggia of the Vatican; Tintoretto's study for the upper part of *The Last Judgment*, and Velasquez's equestrian figure, which if, as seems almost certain, it really is a Velasquez, is one of the few fine drawings by him in existence. Mr. Hellman,



*Courtesy of Messrs. R. C. & N. M. Yose, Boston*

MONA ROSA

BY MARY L. MACOMBER

in his scholarly introduction, makes out a good case for the Spaniard. Aside from internal evidence and an even more characteristic, though slighter drawing on the reverse side, there is the striking fact that Velasquez's intimate associate during his sojourn in Italy was the artist who is most richly represented in the collection as a whole, Ribera. (Ten of his drawings were exhibited, forming a series that Dr. von Loga, of the Berlin Museum, the greatest German expert on Spanish art, has pronounced "of remarkable quality and interest.") "The inference," writes Mr. Hellman, "is at least very plausible that this great drawing of Velasquez came down the years into this collection together with those drawings of Ribera, to whom his friend and compatriot may have given it." Mr. Cogswell's attributions were

## In the Galleries

always conservative and are, in the main, reliable. By comparing the drawings exhibited with drawings attributed to the same masters in the great museums and national collections of Europe, it has been found possible to corroborate nearly all of them. This speaks well for the knowledge, intelligence and discretion of the earliest American collector of drawings on a considerable scale, who was also, it is interesting to reflect, the friend of John Jacob Astor, Washington Irving and Fitz-Greene Halleck, and first superintendent of the Astor Library.

A new organization was formed on February 24, to be henceforth known as the New York Society of Etchers. The meeting was held at the studio of Mr. A. G. Learned, when the following officers were elected: President, Arthur Covey; first vice-president, A. G. Learned; second vice-president, T. R. Congdon; secretary, Carl Horter; treasurer, Harry Townsend. This society has been formed on the same lines as the Chicago Society of Etchers, having for its main object the furtherance of the art among its members. There is much

need for such co-operation here, and the names of the officers selected to work this new-born society are guarantees of zealous endeavor and high-class performance. We wish every success to the movement.

Our winter scene illustration represents the work of Mr. Will Rau, who came into prominence through his eight excellent mural decorations which he executed for the Court House, Omaha, Nebraska. Mr. Rau is a many-sided artist and is just now specializing on huge decorative friezes in stencil, an art which in his hands points to immense possibilities.

During the first half of April visitors to the E. M. Hodgkins galleries were rewarded by a view of twenty canvases by that promising young artist, Louise L. Heustis, a pupil of W. M. Chase in New York, and the Julian Academy, under Lasar, in Paris. Her large compositions leave much to be desired, but the small pictures of children, single or grouped, are full of charm, well drawn and composed, strong in color and excellent likenesses. Space prevents an intended reproduction of Wal-

lace and Andrew Espey, which will appear in our next issue.

At Ehrich's Galleries, were exhibited interesting examples of old English landscape by Gainsborough, Old Crome, Ibbetson, Zuccarelli, and several by Morland—one a huge canvas entitled *The Shepherds*, which has been so well engraved by Ward, and two or three of his lesser pictures—*The Pigstye* revealing him at his best. *The Old Mill*, by Crome, is a fine example, in spite of a group of cattle, which were not his strongest point. Ibbetson put very dainty figures into his landscapes, which is well shown in the picture on view. Zuccarelli has painted an English country seat in a fine-timbered deer park; a chariot with six horses and postilion dashes along the drive, while a hunting party is returning from the chase.



Courtesy of the Philippon Studios  
STORM'S ENDING

BY WILL RAU





"THE GIPSY CAMP. FROM THE OIL  
PAINTING BY E. A. WALTON, R.S.A.

# The INTERNATIONAL STUDIO

VOL. XLIX. No. 1.

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Henricus Mercurius

## SLEEP





# The INTERNATIONAL STUDIO

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## C ONTEMPORARY ART AND THE CARNEGIE INSTITUTE BY CHRISTIAN BRINTON

HAVING duly commiserated the Academy, discreetly complimented the exhibitions at Washington and Philadelphia, and commended the salutary progressiveness of the Armory invasion, it is now time to consider in detail the annual résumé of contemporary international art at the Carnegie Institute. The last event of conspicuous interest upon the calendar, the exhibition on this, as upon previous occasions, offers a typically conservative, well-balanced survey of current native and foreign artistic production. For some years past Pittsburgh has justly prided itself upon the general average of merit which these exhibitions maintain. They reveal, in point of fact, few concessions to commonplaceness and no scrambling after sensational features. One readily divines the power and efficacy of scientific management in the organization of these admirable displays. The business energy and sagacity so

characteristic of the sturdily picturesque community are eloquently manifest in the conduct of the Carnegie Institute in all its departments. Nothing is left to chance. Everything fits into its appointed place, the entire machinery of the vast plant working to perfection whether the aim be the increase of knowledge or the more subtly elusive quest of esthetic beauty and stimulus.

Although covering a wide field and drawing upon many different countries, the combined effect of the Pittsburgh exhibitions is always much the same. They represent that which has already been termed in these pages a standardized product. The variation in quality or character from season to season is scarcely perceptible, while numerically the total is usually in the neighborhood of three hundred and fifty canvases, sculpture, as is also the case with the Corcoran Gallery of Washington, receiving no representation. In view of the general situation which obtains at Pittsburgh it is not surprising that the same forces should have been at work and the same ideals followed almost from the beginning. During the



*Honorable Mention, Carnegie Institute 1913*

SLEEP

BY ARTHUR B. DAVIES

LXIX



*Carnegie Institute, 1913*

LADY IN PINK

BY NIKOLAI FECHIN

seventeen years which have elapsed since the inauguration of this splendid series of exhibitions there have been no surprises, no brusque departures from precedent, and no signs of retrogression. As to the matter of progression, that is a point which requires a certain nicety of consideration. In any event it is obvious that no other American institution, and few indeed abroad, can compare with the Carnegie in placing annually before the public a display in which the elements of wholesome catholicity of choice, and welcome soundness and sobriety of intent, are so fortuitously blended. Pure administrative ability can in short scarcely achieve more in the domain of art.

It cannot be denied that we cis-Alleghenians journey to Pittsburgh season after season with high hopes—hopes that are however not invariably followed by a full measure of fruition. The spirit of anticipation, not to say romantic expect-

tancy, is strong within us as we leave behind the vast, inchoate metropolis which during the preceding months has grown so monotonously oppressive. The magic of spring in primal flush of bud and blossom, the rugged profile of mountain, and the compelling dynamic force of the city itself—a veritable cloud by day and pillar of fire by night—all place one in the mood for something quite beyond the ordinary in the way of an art exhibition. Frankly speaking, the test is not infrequently too severe for mere product of brush and canvas as seen on the walls of the Carnegie Institute. It is in a sense a pity that these displays are not viewed somewhere else as well, for they might then impress one as more significant. As matters stand, it is difficult for art to compete with nature and circumstance as they concur at Pittsburgh.

In all fairness it is nevertheless necessary to brush aside impressionable subjectivity of mood and face the situation in a judiciously professional temper, which we herewith dutifully proceed to do. On the lines already indicated, the present exhibition offers points of considerable interest, with here and there a welcome note of novelty. The room which was last season devoted to John Lavery, and the previous year to J. Alden Weir, is on this occasion occupied by an ensemble of the work of Lucien Simon, whose incisive vision and vigorous handling are seen to advantage in twenty-six canvases, covering a generation of artistic activity. Though a member of the group composed of Cottet, Ménard, Blanche, Dauchez, and Prinnet, Simon takes a position somewhat apart from his colleagues. He is a keen, discerning student of character, something after the fashion of Maupassant. In his early Brittany subjects he achieved a truth of analysis combined with a terse verity of statement which made him

## Contemporary Art and the Carnegie Institute

the master realist of his particular coterie. Cottet was more profoundly emotional, Ménard harked back to the stately calm and spaciousness of classic times. Blanche was elegant and mundane—Simon alone sought simple, sturdy objectivity of presentation. As years drifted by, this art, which in essence marked a specific reaction against the appealing evanescence of Impressionism, grew brighter in tonality and in temper, until to-day we have almost a new Simon, the painter of scenes such as *The Bathers*, *Summer Day*, *The Pursuit*, and kindred canvases wherein the play of light and air is as important as the delineation of personality. While certain of the earlier compositions seem dark and heavy in their harmonies and over-deliberate of mood, there is a spirited freedom and spontaneity to the water-color sketches which make them in a measure the most precious feature of Simon's contribution. Powerful and searching as are the Breton pictures, they lack enduring potency and freshness of appeal. Perhaps our taste for Pont-l'Abbé art has been spoiled by the recent ascendancy of the individualists of Pont-Aven and their compelling radicalism. However that may be, the art of Lucien Simon

brings to America a sense of sustained, consecutive accomplishment, an absence of triviality, and an integrity of craftsmanship all the more notable in this period of hasty processes and overnight reputations.

Of kindred importance and decidedly superior piquancy are the two full-length fancy portraits by the incomparable Signor Mancini, christened respectively *The Toast* and *The Musketeer*. Originally seen at the International Exhibition at Rome two years since, where they were features of the Mancini group in the Belle Arti, these two canvases, sumptuously orchestral in coloration, recklessly surcharged with pigment, and typical of the painter's peculiar manner and vision, here constitute in no small degree the focal point of popular as well as critical attention. At once the king of Bohemian Rome and the despair of Mayfair and his distinguished British friends, this same Mancini, whose proudest title is that of the Wizard of the Via Margutta, appears with increasing years to lose none of his cunning and none of his indisputable artistic individuality. The two costume studies in question reveal him in all the opulent eloquence of mature genius. He



Medal of the Third Class. Carnegie Institute, 1913

THE MANOR HOUSE

BY GIFFORD BEAL

paints as no one else could, or doubtless would, and will clearly go down to posterity as one of the most audaciously personal and richly endowed craftsmen of the age.

Side by side with Mancini in point of manipulative dexterity, though vastly his peer in unspoiled naturalness of feeling, may be placed the Slav, Nikolai Fechin. The introduction of Fechin to the American public is one of the more recent triumphs of the Carnegie Institute, and it is important to recall that not a single one of his canvases has returned to Russia unsold. Displaying a higher degree of technical achievement than the *Portrait of Mlle. Lapojnikoff*, with which he made his debut three years since, the *Lady in Pink* is nevertheless equally Slavonic in spirit. There is no self-consciousness in work such as the young Kazan painter places to his credit. He is enormously gifted, yet he employs his gifts not in the mere exploitation of cleverness, but in expressing spontaneously and without professional partisanship the fundamental characteristics of each sitter. The chief note in these remarkable canvases is the

note of nationality. Fechin is Russian to the core, and therein lie his strength and his esthetic significance.

Being in no sense an inventory, but rather a brief indication of the extent and variety of the current exhibition, it will be sufficient for our purposes to cite a few of those artists who, like Mancini and Fechin, have been successful in escaping conventional studio formulæ and have to greater or less degree attained a distinctly personal expression. It is impossible in this connection to overlook the delightfully ornate and diverting little panel by Miss Ansingh, entitled *The Uninvited Guest*. A newcomer from Amsterdam, Miss Ansingh has furnished one of the surprises of the exhibition with this delicately wrought scene which in humorous fantasy suggests nothing so much as one of Pietro Longhi's imperishable Venetian comedy episodes. These *Précieuses Ridicules* in their extravagant headdresses and voluminous skirts are rendered with exceptional zest and truth, and one hastens to welcome a vision at once so tasteful and so spirited. A

glance around the galleries brings to light another point of attraction in Alfred Hartley's *At Low Tide*, a small canvas treated in a semi-decorative vein, with no little feeling for nature seen simply and with instinctive subtlety and suggestive power. These, with a few others, such as Arthur B. Davies's *Sleep* and Robert J. Enraght Moony's *The Well*, the latter imbued with an engagingly personal pre-Raphaelite fancy, are among our individual preferences, though they have not, save in the case of the Davies evocation, been selected for official recognition.

As to the prize pictures, it may be well as a concession to curiosity and historical completeness, to mention that the Medal of the First Class has fallen to Glyn W. Philpot's *The Marble Worker*, the Medal of the Second Class to Henri Martin for his large and luminously decorative apotheosis of *Autumn*, and the Medal of the Third Class to Gifford Beal's somewhat commonplace and insensitive *The Manor House*. Mr. Philpot's picture, which at first sight strikes one as a brilliant performance, is in essence an "academy." There is a



Medal of the First Class, Carnegie Institute, 1913

THE MARBLE  
WORKER

BY GLYN W.  
PHILPOT



*Carnegie Institute, 1913*

THE TOAST  
BY ANTONIO MANCINI



Medal of the Second Class, Carnegie Institute, 1913

AUTUMN

BY HENRI MARTIN

trace of Sargent in its fluency of draughtsmanship and vigor of modelling, but, despite its imposing size and breadth, its spirit is really that of British neo-Classicism, not far removed from the school of Leighton and Alma Tadema. One may be pardoned in this connection for preferring the downright force and picturesque-ness of Ernest Josephson's *Spanish Smiths*, dating from a generation or more ago and now hanging in the National Gallery of Norway. Without question there are beautiful and appealing passages in Henri Martin's group under the vine-covered pergola of a cream-white upland villa—hints of Italian serenity seen through the subdued brilliancy of Gallic neo-Impressionism—yet it is scarcely a great or compelling canvas, while Mr. Beal's *Manor House* is merely a painter's performance, not the work of a man who has seen and transfigured reality with the touch of a true nature poet. To conclude with the official aspects of the exhibition, it is not without satisfaction that, in addition to Mr. Davies, one notes that Honorable Mentions have been voted Leopold G. Seyffert for his characteristic and richly colored sketch of an old woman in Dutch costume entitled *Tired Out*, and George Bellows for his *The Circus*, recently seen at the Armory.

In spite of certain isolated instances, there is no denying the fact that the foreign work is in general more refreshing than that which has been contributed by our native-born artists. We have no portrait painter to compare with Orpen, though the racy Irishman is on this occasion less addicted

to whimsey than usual. Devotees of snow we surely do not lack, yet not one of them seems to possess the crisp, perceptive grasp of winter's subtle vesture which may be found in the small canvas from the brush of the German, Max Clarenbach. It is obvious that he has caught something of Raffaëlli's sprightliness of viewpoint and vivacity of treatment, and still there is more veracious individuality to this little impromptu scene than to most of the deceptively impressive output of Redfield, Schofield, Symons, and Rosen. Clarenbach studies and interprets nature;

these men as a rule are content to pitch their pictures in a single key and substitute effective brush work for first-hand observation.

There are, in continuation, too many artists in our midst who paint according to a preconceived formula, who fit nature into the same mold and steep her in the same violet or purple ambience. It is one thing to evolve a congenial and characteristic style; it is quite another to concoct a stock picture year after year and seek to give it currency as a new production, and from this imputation few of our men are absolutely free. Even such a personal and exclusive temperament as Le Sidaner shifts scene and setting with commendable frequency, a fact which makes it all the more disappointing when one happens to discover a comparative newcomer like Garber using substantially the same motive over and over again. Directly a certain effect has been achieved to one's satisfaction, it is time to look farther afield, for it is almost as sterile and stultifying to copy one's self as to imitate another. Among our contemporary talents, Weir alone has steadily refused to become stereotyped. Ever young and buoyant at heart, he resolutely avoids duplication. His brothers of brush and palette, especially certain of those within the sacred precincts of "The Ten," may well envy him an esthetic flexibility which enables him to turn so readily from the figure to landscape, or from portraiture to the purple and gold mystery of night, as seen in his glimpse of *The Plaza*. Less a picture than an experiment, this canvas is all the more creditable to one whose life



## *Contemporary Art and the Carnegie Institute*

mission has been interpretation, not exploitation. There are, on the whole, few points of relatively high tension in the American section. From the exhibitions in Washington, Philadelphia, and the New York Academy of Design have been gathered the notable canvases of the season, these being supplemented by contributions from individually invited artists. They all appear to considerably better advantage here than elsewhere, saving perhaps those from the Corcoran Gallery, where the hanging and general installation were this year particularly acceptable. They present a commendable average of excellence, but they are distinctly not stimulating. The Carnegie Institute can in no degree be described as an artistic experimental station. No problems are presented for solution upon these spacious and circumspect walls. The roar of revolution in art is not as yet audible in Pittsburgh. That impetuous wave of radicalism in thought and paint which momentarily at least swept all before it in New York, did not pause here on its westward rush to Chicago, and Alfred Stieglitz, our pioneer progressive, would doubtless stroll through these galleries with melancholy abstraction or eloquent, ironical protest.

Always urbane and equable in its attitude, THE INTERNATIONAL STUDIO would not presume to suggest so violent an antidote as might be supplied by the inclusion of Dove, Hartley, or the transformed and clarified Maurer, though it is certainly within the bounds of temperance and good breeding to deplore the omission of one possessing the taste, artistic capacity, and judicious modernity of, say, Henry Golden Dearth. Exhibitions such as the present create the impression that American art is virtually stationary. It is impossible to repress a certain sense of ennui on surveying so many pictures painted in a spirit of professional competence and discreet repetition. You may contend that these admirably arranged affairs are intended primarily for the edification of Pittsburgh, not for the diversion of a slender handful of critics more or less addicted to adventure and cursed with the insatiable quest of novelty, but that, after all, is not quite the gist of the matter.

In such questions it is essential to be fair to both sides, and verily the point as to whether the Carnegie Institute leads or follows, whether it sets standards or accepts the dicta of conven-



*Carnegie Institute, 1913*

LE MENHIR

BY LUCIEN SIMON



## *Contemporary Art and the Carnegie Institute*

tional taste and approval is an issue fraught with peculiar delicacy.

In as far as native production is concerned, judgment may well be suspended, for modernism is so recent an acquisition with us, and our apostles of advanced ideas and practice are so manifestly derivative, not to say imitative, that it is perhaps wiser to await further developments. When it comes however to contemporary European art, the situation is different, for here the Institute has already won substantial laurels, and with courage and insight will doubtless add to their number. It must never be forgotten that Pittsburgh enjoys the distinction of having introduced Segantini to America, that it was the first organization to extend welcome to Cottet, Blanche, Ménard, Simon, and other members of the Société Nouvelle, that the Englishmen Shannon and Nicholson, the Irishmen Lavery and Orpen, the Glasgow School, and the modern Germans, Scandinavians, and Russians each found their first regular transatlantic representation upon these same walls. In addition to this the current one-man displays have established a standard difficult to parallel, beside which the Permanent Collection is constantly acquiring choice canvases culled from the annual shows, among which may be instanced Whistler's *Sarasate*, Ménard's *Judgment of Paris*, and Simon's *Evening in the Studio*.

There have of course been omissions and lapses

now and again in the generally well-sustained excellence of this programme. As a pathfinder pure and simple Segantini, who may be classed as the founder of the Italian Divisionist school, looms in majestic isolation, for his fellow-workers along kindred lines, Cézanne, Gauguin, and Van Gogh—that veritable trinity of the modern movement—do not figure on the books of the Institute. There are certain Belgians, Austrians, Poles, and Czechs who might with advantage have been added to the list, and one would also like to encounter more often the masterly characterizations of Zuloaga, the sumptuous chromatic improvisations of Anglada, and the joyous pantheism of Leo Putz and the Munich Scholle. Still, viewed in perspective there are few organizations which can boast a better record than that established by our friends in Pittsburgh. A particular advantage which the Carnegie Institute possesses is that of judicious concentration. It is possible to do justice to these exhibitions without undue fatigue of body or confusion of mind. They fall within the limits of ordinary mortal endurance, and for this all thanks are due.

Without succumbing to sensationalism it may in conclusion be added that these are critical times in the development of native taste. A spirit of unrest is unmistakably in the air. The enormous consideration accorded the work of certain radicals both past and present, the currency given the

Nietzschean dictum that in order to build up it is first necessary to destroy, and the resultant questioning of academic precedent and authority all make it difficult to determine upon just what lines exhibitions should be planned. It is clearly not enough that the mere machinery of an institution possessing the power and prestige of the Carnegie should run smoothly—automatically, almost. It must



*Carnegie Institute, 1913*

A FÊTE DAY

BY VALENTIN DE ZUBIAURRE



*Carnegie Institute, 1913*

THE WELL

BY ROBERT J. ENRAGHT MOONY

also adjust itself with delicate sensibility to ever-changing social and esthetic conditions. Art, it cannot be too often repeated, is a living organism, and to preserve and foster this precious element of vitality should be the cherished privilege and chief preoccupation of those enjoying positions of public responsibility.

Briefly, in the conduct of these trans-Alleghean exhibitions should always be visible a generous measure of that spontaneous rejuvenation and replenishment which is nature's perennial lesson, and which one absorbs in such stimulating plenitude while speeding through the Chester Valley or skirting the banks of the cloud-flecked Juniata.

As the current number of THE INTERNATIONAL STUDIO, following its inflexible custom, goes briskly and promptly to press, there seems no question but that the formal art season is fast drawing to its close. Aside from certain summer shows, such as that organized by the energetic and discriminating Mrs. Sage, at the Albright Gallery, Buffalo, there is little of consequence within reasonable radius. It is the time when the big

dealers speed overseas to strip Europe of stray masterpieces for the edification of our actual or potential millionaire collectors. It is the time when fagged yet eager tourists flock to the Salons and similar Continental exhibitions, when painter folk hie to countryside, mountain or coast, and upon Picture Lane settles a deep, languorous somnolence, as profound, though not so poetic, as that depicted in the canvas of Mr. Davies, which aptly serves as our initial illustration. There is yet another sign of oncoming summer—one far more explicit than all these—and that is the reappearance of the National Academy Building bogey, the perennial sea serpent story of the art world. A few months since the matter was seemingly settled to the infinite satisfaction and relief of all concerned.

The Academy had acquired the Gould property immediately adjoining the present site in West Fifty-seventh Street, and we were shortly to be treated to a model fine arts building. It is now announced that this plan was premature, and that the Academy is again hunting a home. Verily, *plus ça change plus c'est la même chose!*



THE AUTOCRAT

BY SUSAN RICKER KNOX

**S**USAN RICKER KNOX, PORTRAIT  
PAINTER  
BY FLORENCE B. RUTHRAUFF

THE demand for good portraits is being supplied more and more from the ranks of our women painters, who are proving themselves quite equal to the task of holding their own in competition with the sterner sex.

Susan Ricker Knox is one of the most sincere and earnest workers among our women painters. A solidly painted canvas where characterization is the first consideration, backed up by technical knowledge, will hold its own wherever placed.

Miss Knox was born in the aristocratic little city of Portsmouth, N. H., where early in life her artistic proclivities began to assert themselves. Her fundamental training was acquired at the Art Schools of New York and Philadelphia. Later she went abroad to study, spending considerable time in the art galleries of the old world. It was

in Spain that she felt she had found a personal message to her in the master-realist, Velasquez, and the modern Zuloaga.

The potentiality of these influences led the artist to adopt for her artistic trilogy—simplicity, breadth and characterization. To these attributes she has remained true.

Miss Knox first became known through her silhouettes, and may be said to have instigated the revival of this unique form of portraiture, which spread through the East a few years ago. The result was obtained in a new and original way as the little likenesses were in reality pen-and-ink drawings and not the cut and pasted paper of olden times. They demanded a rapid summary of the individuality of the sitter and accurate rendition, each of which qualities has since proved invaluable. Her fame became wide-spread along the Maine coast and especially in Boston, where numerous commissions rewarded her thoughtful work.

## Susan Ricker Knox, Portrait Painter

From the silhouettes were evolved portrait-drawings in pastels, which became equally popular, these were treated broadly with mere color indications and a few telling lines. Naturally the oil portrait was quick to follow.

Here Miss Knox has found a strong utterance for her talents and her sympathy with her sitters and keen appreciation of human nature are the keynotes to her success. The artist early in her career showed a predilection for child portraiture, greatly aided by her intimate knowledge of child life, and through this understanding she has been able to portray the psychology of her infantile subjects. An excellent example of this is her sketch, *Robin*, representing a plump little specimen of babyhood, painted in the broadest manner, with remarkable plastic quality. The direct flat handling of this baby head has made it almost the *clou* of her collection, and not to know *Robin* is not to know her trend in portraiture.

The *Autocrat* shows the ruling spirit of the infant in the chair, in which he essays to keep the ball from the older child, who is casting wistful glances toward the desired plaything. In both portraits the traits of each child are admirably rendered.

In the painting of hair Miss Knox is particularly happy, which essential quality the critic usually ignores, not realizing that it is one of the most difficult things to accomplish well—and that the natural "crown of beauty," with nicely adjusted values, has much to do with the integral success of the portrait.

Miss Knox has been at work for a number of years on a series of canvases depicting some special phase of motherhood, where the spiritual relation is expressed as well as the physical. They are painted as a further means of self-expression, and it is in these that she lets her brush and imagination have full sway; to these are given quaintly distinctive titles. They are painted for her own pleasure and naturally have found favor in the eyes of many. The *Usurper* is a charming example of this branch of Miss Knox's art.

It must not, however, be supposed that the studio door remains bolted, when men and women wish to have their features immortalized. An imposing list of sitters includes many well-known people in New York and elsewhere, such as: Mr. Richard McNamee, the late Mr. D. F. Appleton, Dr. Neilson, whose winsome little daughter is reproduced on this page, Mr. and Mrs. A. H. Bridge, Judge Frink, General Forney, Dr. and Mrs. H. F. Clark, Mr. George Loveland and a host of others.

Miss Knox's summer studio, a quaint little bungalow on a sloping hillside, is at York Harbor, Maine, where she goes early enough in the season to paint the elder bloom which she is fond of introducing in not a few of her canvases. Her portrait compositions, painted out of doors, are full of sunshine and warmth of tone.

This summer studio is the portraitist's great delight since, turning architect for the nonce, she drew up the plans and, unconsciously but most felicitously, achieved excellent rhythm between roof line and hillside, which has called forth many a word of commendation from real architects. The forte of Susan Ricker Knox lies, however, in her delineation of character, which gift entitles her to be regarded as a portrait painter of recognized standing. In direct contrast to her simple but picturesque summer home is her studio in



MISS MARGUERITE  
NEILSON

BY SUSAN RICKER  
KNOX

New York, hung with rich stuffs that give a tonal effect to her more serious portraits.

*The Autocrat and The Usurper* tell their simple but direct message with unerring decision. The autocrat believes in the lion's share and will hold on to that ball against all comers. The usurper is the tiny newcomer, who of necessity claims more of the mother's love and care than the first-born is willing to concede. Both are charming studies of child life, in which branch of study the subject of this theme is such a shining light. Little Francis is the only son of Mr. and Mrs. Francis Vernon Lloyd, of Philadelphia, the great-grandson of James Russell Lowell, and grand-nephew of Ralph Waldo Emerson. Though a very diminutive personality, shown in a very small illustration, he can certainly claim a very interesting pedigree.

Miss Knox gave an exhibition of her paintings during the end of April and commencing week of May in the Milch Galleries at 939 Madison Avenue, when seventeen canvases, mostly children,



MASTER FRANCIS LLOYD BY SUSAN RICKER KNOX

LXXX



Courtesy of Curtis & Cameron  
THE USURPER

BY SUSAN RICKER KNOX

children, were on view, and scored a complete success, owing to the spontaneity of gesture and attitude, which with natural poses are such marked features of her portraits.

Especially admired were the likenesses of Mrs. A. H. Messiter, Mr. A. H. New-

hall and Mrs. John Hill Knox, after her child studies, for the children will always receive the major portion of the praise bestowed.

In conclusion, it is interesting to note that the first sitter to Miss Knox in New York was four-year-old Master Godfrey Rockefeller, son of Mr. William G. Rockefeller; also that two of her paintings have been the subjects of Copley prints, one entitled *The Usurper* and the other *Compensation*. Her *Motherhood* is a well-known W. E. Hunt print.

THE PEN AND BRUSH CLUB recently held their annual exhibition and performed the ceremony of installing Miss Ida Tarbell as their president. Many good canvases were shown, especially by Mrs. Scott, Helen Phelps, Ida T. Burgess, Ida Stone and Isabel Cohen. Dewing Woodward was unfortunately not represented.

# IN THE GALLERIES

THE swan song of the art season is the close of the Pittsburgh Exhibition, but visitors to New York must not for a moment suppose that the migratory nature of picture dealers and pictures precludes the chance of seeing anything further until the winter. May has been rich in different sorts of minor delights, and June, too, will not prove a barren period to art lovers.

At the Reinhardt Galleries were on view for a short while the work of two comrades in art who occupy adjoining studios in Chicago and devote their energies—Mr. Walter Dean Goldbeck to painting, his friend, Mr. Joseph M. Korbel, to sculpture. They are both young and talented in a more than ordinary degree. In a later issue we shall show some reproductions of their work.

A selected group of American paintings, instead of the usual one-man show, concluded April at the Macbeth Galleries, and they are to be congratulated, although we would not infer that an occasional one-man show is not a great blessing. Among many excellent canvases one of the most noticeable is *The Lovers*, by Charles W. Hawthorne. Rarely have lovers been treated so unconventionally and rarely has artist found two such utterly unconventional subjects. The woman is especially pleasing. L. Ochtman has a small picture, entitled *Hills in February*, excellent in tone and composition. Paxton's *Bellissima* is a fine piece of work. The girl is good in pose and color, while the dainty costume and cloak, with

Oriental background, revel in delightful pinks, blues and orange tones. Desert and foothills by Groll are surmounted by a splendid fleecy sky of immense size, the cloud scud being very realistically observed. This is entitled *Hopi Indian Land*. In the lower galleries the work in oils and pastels by Blendon R. Campbell has attracted much interest for its originality and quaint design, added to fine discrimination in color. His frieze, typifying Joy, is a charming medley of happy maidens *in puris naturalibus*, in different attitudes upon the seashore. Especially attractive are the

two central figures as they bound happily along, laughing and jesting. *The Blue Room* is a fine example of *simplex munditiis*. Two adjoining windows let in a subdued light through the curtains, and show a high-backed wooden chair, a draped table beneath a plain oval mirror and—nothing more. And yet that light is so feelingly handled that the picture rivets the attention and excites an interest quite beyond its seeming deserts. Other contributors of good canvases were Guy Wiggins, with *Towers*



A MEXICAN RANCHERO

BY LESLIE W. LEE

of *Manhattan*, a romantic title for our skyscrapers; Gardner Symons, with a strong winter scene executed with his accustomed skill, and Emil Carlsen, who showed two excellent pictures, a marine and a woodland scene.

At the Montross Galleries Arthur Wesley Dow showed seventeen pictures, large and small, of the *Grand Canyon of Arizona*, a decided change from the Marshes of New England, his previous field of endeavor. Mr. Dow has given himself an impossible task. To render this welter of nature, earth's terrific struggles with the Titans, is given



EVE A DETAIL

BY TH. MOLKENBOER

to no painter to achieve, but he has given us the spirit and mystery, the color and silence to a great degree, and for that we must be grateful. These treeless wastes, these unpeopled rock cities, these weird panoramas of wonderful but God-forsaken tracts of country have made their appeal to Mr. Dow at the bewitching red-orange stage of sunset, and in some of his pictures these temples not hewn by man have become veritable sanctuaries.

During May an extraordinary exhibition of paintings and sculptures by Mr. Henry Clews, Jr., at the galleries of Gimpel & Wildenstein, attracted some attention by the *outré* character of the exhibits and the gauntlet of defiance hurled at the critics "who write up art shows." It seems that these misguided people, in company with some erring artists, have actually imitated his art letters and stolen many of his self-coined expressions. The final words of the preface to his catalogue, "Behold the lilies of the field," might suggest innocent maidens, Easter lambs and demure primroses, but in place of these tender motifs we are met with such subjects as three entirely similar heads, representing *Christ*, *Magdalen* and *Satan*, springing from a common base, and heads, too, of sinister, almost appalling, features. Opposite them the degenerate head of a devotee of the

Green Fairy, entitled *The Absinthe Drinker*, and many other bits of sculpture, which though betraying genius, point to a curious taste. Of the five paintings shown only one, *Mother and Child*, strikes a pleasant note. *Miss Demivierge* and *The Stork Girl* are unwholesome in suggestion and color. Like M. Manet of old, the artist's intention seems to point to the desire of bewildering and shocking his public.

During the first half of May some fifty oils and pastels, mostly of the thumb-box standard, were on view at the Arlington Art Galleries, and many of them might with advantage have stayed away. On the other hand, some show great proficiency, especially in composition and treatment of skies and tree groups. One cannot overcome the sus-



BY TH. MOLKENBOER



## In the Galleries

picion that several of these pictures have seen no other light than that of the studio. If Mr. Camp were to work more out of doors we feel sure that his next exhibition would prove even more interesting.

One of our cuts is illustrative of the art of Miss Louise Heustis, whose work at the Hodgkins Gallery we commented on in last issue. Similarly, we noticed Mr. Leslie Lee's Mexican work exhibited at the galleries of Messrs. Moulton & Ricketts, and one of our illustrations this month shows a Mexican *ranchero*. A full-page illustration of a Mexican rebel is by the same artist.

*Eve* and a detail of *Eve* are the latest work of an eminent painter and sculptor who divides his time between Amsterdam and Washington, D. C. Mr. Theodore Molkenboer, chevalier in the order of Orange-Nassau, is best known as a portrait painter, but he has worked in genre, in nude, and has also executed a series of fourteen decorative pictures in the Cathedral of Batavia, Isle of Java. A very successful painting of his was a picture of Miss Ruth St. Denis performing a classical dance at the Hudson Theatre, New York. His statue of *Eve* is full of charm and dignity, possessing a dis-



Courtesy of the Hodgkins Galleries

WALLACE AND  
ANDREW ESPEY

BY LOUISE L.  
HEUSTIS



LEO TOLSTOY

BY CARTAINO SCARPITTA

tingtion and character which ensure this artist coming still further to the front.

Messrs. Moulton & Ricketts were showing last month the work of Sydney E. Wilson, who has earned a great name as a mezzotint engraver in color. He was a pupil of Joseph B. Pratt and associated with him for seventeen years. Mr. Wilson's first commission was for Messrs. Vicars, the subject being *Lady Hamilton as Nature*. This was a great success, all the proofs in color being sold in a few hours. He has worked after Lawrence, Romney and Gainsborough, and his latest plate received a few days ago by Messrs. Moulton & Ricketts was over-subscribed the same day.

The close of Louis XIV's reign is memorable for the brilliant fantasy of French painters. The Regency spirit ceased with Watteau and gave place to the "School of Paris," when men like Jean Raoux painted pretty women for private patrons. The picture by Raoux, which is among our illustrations has lately been purchased from the Ralston Galleries by an eminent collector in New York.

The American Museum of Natural History for five weeks past have been showing the result of eighteen years pictorial labor in Alaska by Leonard M. Davis, who stands today as the pioneer painter of that truly wonderful country, and who has shown the people of New York the beauties of an unknown region in a number of large canvases and thumb-box sketches of real merit. This marvelous collection should be bought outright; it should never be broken up.

At the Photo Secession Gallery, No. 291, Mr. Stieglitz has been showing caricatures by Marius de Zayas, who goes far beyond Picabia in his quest and treatment of the abstract. Where he has condescended to outlines and representation, as in the case of Rodin and Steichen, we can follow and approve, but where he uses symbols we feel lost. For instance, we discern smoke arising in volume as from a burning haystack, through which are drawn some zigzag lines suggestive of forked lightning, beneath which is a row of fancifully designed balusters topped by a rail. This is Gaby Deslys. The extraordinary thing is that when shown to Mr. Stieglitz he recognized the original in a moment! The fault must be ours.

One of our illustrations represents a piece of statuary by a rising young artist, Mr. Cartaino Scarpitta, who exhibited at the National Academy of Design. It represents Leo Tolstoi, in peasant's garb, pronouncing grace, *Give Us This Day Our Daily Bread*. Mr. Scarpitta has executed several portraits in statuary, one being an exceptionally fine rendering of Mr. W. R. Wilcox, public commissioner, while another is the late Mr. J. P. Morgan.

The MacDowell Club gave their fifteenth group exhibition, opening April 17 and closing April 29, the following artists being represented: A. S. Baylinson, Homer Boss, Mary Butler, May Ellery, F. W. Hutchison, J. C. McPherson, John F. Parker, J. A. Paskins, W. Sherman Potts, James Preston, John Sloan, Ethel Wallace.

Typical city life was shown by John Sloan in such subjects as women hanging out clothes on roofs, a bustling crowd of workers wending their homeward way, time 6 p.m., February. He also contributed a glimpse of studio life in his nude looking out of the window. Some excellent out-of-door sketches by James Preston, a marine by Homer Boss and a bold character study, entitled *Paddy Leary*, demanded applause. W. Sherman Potts was well represented with a group of portraits, the palm being given to his picture of Edwin Arlington Robinson.

May 20 saw the conclusion of an exhibition

of water colors, pastels and drawings by four groups of artists, showing all kinds of work good, bad and indifferent, but quite enough good to give a distinctive tone to the exhibition. It is a pity that the Club gives so much hanging space. About 100 pictures would have been better than 330. One of the best things there was Modra's *Old Town Veere*, the lurid sky and stormy weather being capitally expressed. *Cherries*, by Rhoda Holmes Nicholls, is far above most of the pictures shown. Eugene Higgins showed some good work, especially his clever sketches entitled *Group in Doorway* and



Courtesy of the Ralston Galleries

PORTRAIT OF LA SALLÉ

BY JEAN RAOUX

*Maternity*. Typical of our meaner streets is Bessie Marsh Brewer's *A Story in a Few Lines*—a study in clothes lines. Hilda Ward showed some good animal studies, *A Friend of Mine* being a nondescript dog of the good-natured type. *Farm Horses* is a good drawing, with plenty of character in it. Clara Tice delights in bizarre fancies, which would rend an Academician's heart. Stuart Davis, too, loves themes which are decidedly out of the common. *The Musician* is one. Imagine a sordid attic occupied by a sordid couple—the man has donned his rags and is sucking at his thumb, which is running with blood and dripping on to his forearm, the while his wife or sweetheart, of very unsavory appearance, sits up in bed and leers at him. John W. Alexander contributed



*Courtesy of Messrs. Moulton & Ricketts*

A MEXICAN REBEL  
BY LESLIE W. LEE



DANTE

BY HARRY LEWIS RAUL

*inter alia* a policeman and an undertaker, very clever and amusing caricatures in black and white. Ethel Louise Paddock had a big pastel on view, entitled *Fire*—a tenement house in flames, with the usual crowd of gazers, a very clever sketch, indeed.

Glenn O. Coleman was represented by some good street scenes, entitled *Off Park Row* and *Sunday Afternoon*.

The club closes its second year with this exhibition, and purposes to pursue the same policy next season, that is to say, holding group exhibitions twice a month and maintaining as much as possible an open gallery, open to the various art movements, old or new.

This has been a great print season, and there have been many exhibitions among the leading printsellers. Kennedy & Co. have been showing new plates by Affleck, Bejot, Fitton and others, four fine plates by Percival Gaskell; also the work of Johnston Baird, *Sion* and *On the Dee* being fine examples of his art. A. V. and Thomas R. Congdon are big contributors, and the catalogue includes some twenty plates by Stanley Anderson. Hahlo & Co. have been showing the work of the British Society of Graver-Printers in Colour, printed from wooden blocks or from metal plates, every print being conceived, engraved and printed by the artist. F. Marriott finds choice "bits" and makes delightful pictures. His *A Normandy*

*Farm House* and *The Old Gateway, Bruges*, are very characteristic. Allen W. Seaby showed some good plates, especially *The Shore*. W. Lee Hankey showed six capital plates, of which *The Cave Maiden* and *The Back Door* are the most striking. *The Irish Kelp Burners* and *London Fog* were two especially good plates shown by E. L. Lawrenson. Sydney Lee caused pleasure to print lovers with *The Bridge* and *The House on the Hill*.

Two of our illustrations show the work of Mr. Harry Lewis Raul, sculptor, of Easton, Pa., one of which, *Old Glory*, is strongly indicative of the artist's endeavor to portray the ideal Union soldier of the Civil War, and the flag for which he fought, always mindful of the fact that the men who saved the Union were mainly volunteers. This statue in bronze will be mounted upon a simple granite pedestal and placed at Lansdowne, Pa., as the Soldiers' Monument of Delaware County. The figure itself is eight feet high, eleven feet with the pedestal.

A former student of Frank Edwin Elwell, Mr. Raul entered the Pennsylvania Academy of Fine Arts, studying under Charles Grafly. He found time, besides, to study drawing and painting, under Frank Vincent Dumond and other noted men at the Art Students' League in New York and the New York School of Art. Since then he has been in the active pursuit of his profession, completing numerous pieces of sculpture, including an heroic bronze statue of Dr. Traill Green, first president of the American Academy of Medicine.



OLD GLORY

BY HARRY LEWIS RAUL

# THE STUDIO

## THE PAINTINGS AND DRAWINGS OF FRANK MURA.

THERE are certain unusual characteristics in the work of Mr. Frank Mura which give him a particular claim to consideration. His aims as an artist have always been very markedly personal, and his outlook for many years past has been exceedingly consistent in its individuality and freedom from narrow convention. He has formed a style of his own, based, indeed, upon accepted traditions, but developed along lines which have allowed him scope for the expression of his instinctive sympathies and for the working out of his artistic preferences. To claim him as a strict follower of any one school, or to classify him exactly as a member of any special group, would be impossible; he has sought his precedents in many directions and he has taken what he wanted from the art of

any country which offered him what seemed to be right.

As a consequence he is an artist whose work shows a rather rare combination of sound study and direct inspiration. It has a scholarly distinction that is very attractive, but it has, too, a freedom of manner and a freshness of quality that prove how much his personality has had to do with the results at which he has arrived. His study has been guided by a thoroughly logical intention throughout, by a well-defined purpose to acquire that insight into the achievement of other men which would help him best to control his own effort. It has been orderly and systematic and essentially judicious; and it has been directed in all its stages by a sincere recognition of the value of well-assorted knowledge as an aid to the formation of an independent conviction.

It is not unlikely that something of Mr. Mura's



"IN THE FIELDS AT LANCING, SUSSEX"

FROM THE OIL PAINTING BY FRANK MURA

breadth of view has resulted from the unusually wide experience of places and things he gained in his early youth. Born—in 1861—in Alsace, he was while still a child taken by his parents to America, and he was brought up in New York, becoming in due course a naturalised American citizen. At the age of twenty he returned to Europe and began seriously to study art at Munich under the masters Herterich and Loeftz. From Munich, where he worked for some time, he proceeded to The Hague, attracted by the power and significance of the work of the modern Dutch masters and seeking to obtain on the spot a closer acquaintance with their methods.

This change in his place of study had a very definite influence on the manner of his evolution as an artist. To-day it is evident that what he learned at The Hague had much more effect than the teaching he received at Munich, in fixing the direction of his development and in deciding the character of his expression. In the style he has formed there is little trace to be detected of German training; but there are, on the other hand, many evidences to be noted of his contact with modern Dutch art—in his breadth and free-

dom of technical treatment, for instance; in his freshness and luminous delicacy of colour, and in his expansive subtlety of atmospheric quality. What the Dutch masters taught him was how to look at Nature, how to seize upon her essential facts and how to select from among these facts those, and only those, which would fill out and make properly coherent the pictorial scheme he had in his mind.

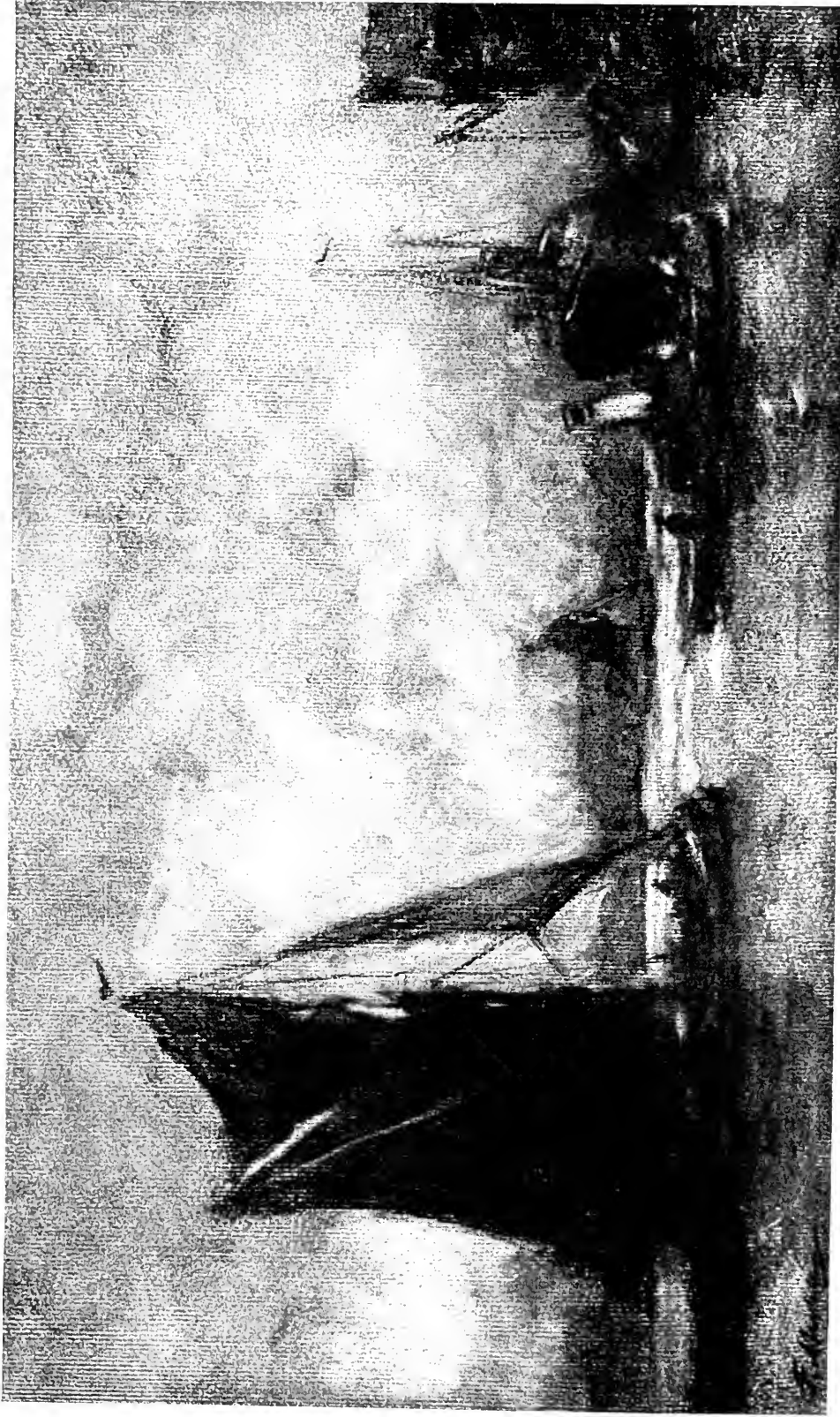
From The Hague he came to England, in 1891; he settled first at Hampstead, but after a while he moved into the country and took up his abode near Dunmow, in Essex, and more recently he has migrated to Sussex—wisely, with his love of Nature, preferring a country life to residence in a town. During the score or so of years he has been among us he has taken his place very definitely in the ranks of that small company of painters who are striving not so much for the favour of the public as for the appreciation of the few lovers of art who can understand the higher type of artistic aspiration. He has deviated not at all from the course he marked out for himself in early life, but has kept with commendable consistency to the pursuit of his ideals.



"AUTUMN"

FROM THE OIL PAINTING BY FRANK MURÁ





*(By permission of Messrs. P. and  
D. Colnaghi and Obach)*

"THAMES BARGES." FROM A CHARCOAL  
DRAWING BY FRANK MURA



It would be possible, perhaps, to charge him with an almost excessive reticence, for he has been curiously shy of availing himself of the means by which the generality of artists aim at securing popular attention. He has exhibited comparatively little and he has sent few of his works to those public galleries which make the display of contemporary art their special business. But this aloofness has not kept Mr. Mura from being recognised by collectors as a man who counts, and counts very definitely among our modern artists, and it has not diminished the estimation in which he is held by people who judge a work of art by its own merits rather than by the popular view which is taken of it. He has made his position without the advertisement of exhibitions, and this position is probably all the stronger for that reason; he has succeeded, as an artist should, by sheer strength of personality, and not by currying favour with the world which regards art as an amusement rather than a subject for serious study.

Indeed, there is this to be said for Mr. Mura's avoidance of exhibitions, that he has escaped the temptation to modify his view of art to please a popular demand. The habit of painting for exhibitions has only too often a very marked effect upon the quality of an artist's production, and it is only the very strong man with an unusual sincerity of conviction and more than ordinary force of

character who can withstand what can be termed the exhibition influence. Even the strong man, who is sufficiently sure of himself to refuse to alter his artistic standpoint or to change his methods so as to make them more pleasing to the crowd, may in one of his weaker moments pause to consider the effect of an exhibition on his work and stoop to a coarsening of his art with the idea that thereby he will enable it to hold its own better in the hurly-burly of a discordant show.

Mr. Mura's allegiance to the greater principles of pictorial practice has, however, never been shaken by any considerations of this sort. The work he has exhibited, when he has made his occasional appearances in public, has been done to satisfy his own fastidious preferences for a particular type of picture production, and not to overpower by its assertiveness of manner its not less assertive neighbours on the gallery walls. Therefore he has not lost any of his refinement of method, and he has not diminished that vigorous independence of outlook which is, and always has been, one of his happiest qualities as a painter. He gives us art in which he believes himself, art that with all its restraint and sobriety, its delicacy and elusive charm, is convinced, direct and spontaneous, and entirely significant in its masculine clearness of purpose. He gives us, in fact, the best that he can do, and this best is so excellent that no one



"L'ABBEUVOIR, ABBEVILLE"

FROM THE OIL PAINTING BY FRANK MURA



*(By permission of Messrs. P. and  
D. Colnaghi and Obach)*

"STUDY OF TREES." FROM  
A CHARCOAL DRAWING  
BY FRANK MURA

could wish him to be in any respect other than he is.

One thing that must be specially noted is his complete mastery over the mediums he employs. He has a very thorough acquaintance with technical processes, and he manages the varied resources of the painter's craft with the workmanlike dexterity that comes only with years of practice and well-considered experiment. There is a real brilliancy of handling in everything he does, a notable freedom and decisiveness of touch which, however, is not at any time allowed to degenerate into showy cleverness. He uses his materials as a means of expression and not as a means by which to impress the people who see his work with an idea of his extraordinary executive skill. Mastery over his medium is necessary, as he sees, to enable him to convey to others the impression made upon him by the subject with which he is dealing, because without this mastery his attempt to induce any one else to accept what he believes would become in great measure ineffectual—he would be hampered in his artistic intentions by any inefficiency in his control of the mechanism of art. But he has also, as every student of his work can perceive, a very sane understanding of the way in which manual facility should be applied and of the relation

between the matter of a picture and the manner of its interpretation.

His oil paintings are remarkable for their frankness of presentation and for largeness of generalisation rather than for any pedantic insistence upon detail for detail's sake. In their breadth and robustness can be seen plainly enough the extent of his obligation to the Dutch painters among whom he spent some of the most impressionable years of his student life, and from whom he learned that way of seeking out Nature's more expansive aspects which has served him so well in all his later production. But though in the spirit of his work the influence of the Dutch school is apparent, in the carrying out of it there is something which he learned neither among the Dutchmen nor anywhere else, but which he owes solely to his own intuitive perception of what the artistic transcription of Nature should be.

In his management of colour, for example, there is none of the Dutch reserve and love of sombre effects. His inclination is rather for gayer harmonies and brighter arrangements than the modern Dutchmen ordinarily affect. Indeed, his colour has a particular sparkle and luminosity, and a very pleasant lusciousness of quality which makes it especially satisfying; and in his studies of sun-lit



"MILL AT BOCKING, ESSEX"

FROM A CHARCOAL DRAWING BY FRANK MURA



"LOADING THE BARGE." FROM A  
CHARCOAL DRAWING BY FRANK MURA.





“GROUP OF TREES NEAR SOMPTING, SUSSEX.” FROM  
A SOFT-GROUND ETCHING BY FRANK MURA

(By permission of Messrs. P. and  
D. Colnaghi and (buck))



landscape it is distinguished by a vivacious variety of tint within tint which can be unreservedly commended. He has, too, the colourist's sense of balance and colour distribution, and he treats difficult transitions with a sensitiveness that shows the closeness and subtlety of his observation. By virtue of this sensitiveness, indeed, he is entitled to rank among the most sympathetic of the present-day exponents of open-air nature.

It is because he has this subtlety of colour sense that he has been able to give to his work in black and white a variety of tone and a depth of suggestion far beyond what is in the ordinary way attained by painters in monochrome. To black and white work he has devoted himself with a wholly admirable assiduity, and he has chosen as his medium one which has hitherto been far too little considered by artists in this country—charcoal, the most adaptable and responsive of all the materials at the disposal of the black and white draughtsman. His charcoal drawings—or, as they can be far more approximately called, paintings, so full are they of painterlike richness of texture and expressiveness of touch—have made him famous and have gained for him unquestioned recognition as one of the greater masters of black and white.

He understands extraordinarily well just what

charcoal will do in the rendering of the tenderest gradations of tone and in the realisation of the most delicate relations of light and shade; he knows exactly how it will serve him in the suggestion of colour and how it will give him the transparency and elusiveness of atmospheric effects. Indeed, so much has he achieved in this branch of his practice that had he never shown to us his gifts as a painter in colour we could have accepted him unhesitatingly as an artist of rare distinction on the strength of his charcoal paintings alone.

His oil paintings and his works in charcoal are not his only contributions to modern art. His pencil drawings, done with the softest of leads, and his etchings, must be reckoned as equally entitled to attention in any review of his accomplishment. But whatever the medium with which he happens at the moment to be occupied, there is never lacking that sedulous effort to reach the highest at which he can grasp which has been characteristic of his whole career.

A. L. BALDRY.

[For permission to reproduce the various paintings and drawings by Mr. Mura which illustrate the foregoing article we are indebted to Messrs. P. and D. Colnaghi and Obach, of New Bond Street, London.—THE EDITOR.]



"THE POND"

FROM A CHARCOAL DRAWING BY FRANK MURA







## The National Art Gallery of Canada



"A STREET IN MONTREUIL"

FROM A PENCIL SKETCH BY FRANK MURA

### THE NATIONAL ART GALLERY OF CANADA AT OTTAWA.

THE National Art Gallery of Canada was the outcome of the establishment of the Royal Canadian Academy of Arts in 1880 by the then Marquis of Lorne and H.R.H. Princess Louise during the term of their Vice-Royalty. This establishment placed in the hands of the Minister of Public Works for public exhibition, the diploma pictures deposited by the Academicians on their election. From this beginning the National Gallery has grown by means of the annual grants voted by the Dominion Government for the purpose. In 1907 the expenditure of these grants was placed in the hands of an Advisory Arts Council, whose first President was the late Sir George Alexander Drummond, and whose members now are Sir Edmund Walker, K.C.M.G. (President), Senator Boyer and Dr. Francis J. Shepherd, while the work of the Gallery is carried on by the Director. It will be thus seen that although the National Art Gallery has been in existence for thirty-two years it

has only had a few years of systematic government, but during these last years such a real progress has been made that it is possible to forecast a future which will see it take a fitting place among the Art Galleries of the British Oversea Dominions.

The National Gallery has in its possession some four hundred paintings, drawings, etchings, and pieces of sculpture, and in addition an exceptionally well mounted and well arranged collection, now occupying the two lower floors of the space allotted to the National Gallery in the Victoria Memorial Museum at Ottawa, which takes up the story of sculpture at the Temple of the Parthenon 447 B.C., carries it down through the Hellenistic and Græco-Roman periods to the Mediæval Gothic and thence to the Italian and French Renaissance, leaving it for the present with the French portraitists of the eighteenth century. Each object is prepared and coloured as nearly like its original as possible, thus affording a valuable opportunity of studying the history and progress of sculpture and design.

There is no doubt that along with her material prosperity, there is growing up in Canada a strong and forceful art which only needs to be fostered and encouraged in order to become a great factor in her development as a nation. Art schools and art exhibitions are needed everywhere throughout the Dominion. There is no lack of talent or intention; given the schools they will be filled and their existence and activity will help towards the solution of the problem of how to develop an interest in Canada's growing art in proportion to the production of it and encourage those who, during its infancy, satisfied their desires with foreign pictures to appreciate this new art which is growing in their midst.

In the short length of a magazine article it is impossible to deal with the pictures severally, but perhaps by taking them in their groups or schools I can, in a few words, give some useful idea of the possessions of Canada's National Gallery.

Of primitive Italian pictures there is a fine full-length picture called *The Saviour*, attributed to Cima da Conegliano, and a small Madonna by Marco Bello, pupil and friend of Giovanni Bellini, while as showing the primitive influence on the Dutchmen there is a brilliant Frans Floris, a landscape with

## *The National Art Gallery of Canada*

figures, full of lustrous colour and quaint charm. These pictures are typical of their time and ideals: their colour is pure and strong and in a wonderful way the emotional endeavour to realise their subject has overcome their technical limitations. A fine Caravaggio, *Portrait of a Cardinal*, shows the tremendous power of directness with which that unfettered individuality was to create a new age in painting.

Frans Snyders is there with a magnificent painting of a dead swan, lustrous and masterly: J. D. De Heem also, and there is a *Still Life* by Chardin in which the fruits and vegetables have all the subtle characterisation of portrait masterpieces.

Then to the eighteenth-century English school of portrait painting, which, beginning with portraits by Hogarth and his father-in-law Sir James Thornhill, contains examples of the work of Reynolds (*Col. Charles Churchill*), Gainsborough (*Ignatius Sancho*), Hoppner (*Hookham Frere, Esq.*), Beechey (*Aubrey Beauclerk, Esq.* and *H.R.H. The Duke of*

*Kent*, the latter recently presented by Princess Louise) and Lawrence (*Thomas Taylor, Esq.*).

Holman Hunt, Sir J. E. Millais and Lord Leighton are represented by portraits, and G. F. Watts by a replica of his *Time, Death and Judgement* now hanging in St. Paul's. John Lavery's *Mary in Green* is a much treasured possession.

The Barbizon school is represented by a charming group of small pictures by Rousseau, Daubigny, Décamps, and Marilhat, and is further strengthened with drawings by Millet, Corot, Dupré, Jacque, Vollon, and others. There is a magnificent blue Boudin, *Vue d'Etaples*, and of modern French Impressionists (according to the present day application of the word) there are works by Le Sidaner, D'Espagnat, Maufray and the Canadians Morrice, E. Lawson and W. H. Clapp.

These last names bring us to the main part of the collection, which is Canadian. All or nearly all of the Canadian painters are well represented and in this department there is constant addition



"STILL LIFE"

BY J. CHARDIN



"A VENETIAN BATHER"  
BY PAUL PEEL, R.C.A.



"COL. CHARLES CHURCHILL"  
BY SIR JOSHUA REYNOLDS





"MARY IN GREEN." BY  
JOHN LAVERY, A.R.A.





"THE SMITHS." BY  
W. BLAIR BRUCE

## *The Arts and Crafts Society's Exhibition*

as the claims of the younger men become strong and urge recognition. There are fine landscapes by Blair Bruce, Barnsley, Jefferys, Brymner, Brownell, Beatty, Bell Smith, and Horatio Walker; and figure pictures by Paul Peel, Henry Sandham, Florence Carlyle, Laura Muntz and others. The diploma pictures are hung in three small galleries and are principally interesting as showing the great strides art has made in the last thirty years.

The water-colours are a separate section and there are interesting examples of the work of Whistler, Swan, Mrs. Stanhope Forbes, Weissenbruch, Van Anrooy, Miss Tully and other Canadian water-colour painters. We have the nucleus of an interesting collection of drawings and etchings, some small bronzes by Swan, and good examples of the work of Proctor, Tait, Mackenzie, Hébert and Laliberte.

And what of the future? To the future belongs the building of a beautiful and worthy National Gallery where there will be room for permanent and loan collections, where the national portraits can be fittingly seen, and where the history and progress of Canadian art in its entirety, and that of the world in lesser degree, can be studied and appreciated. The Galleries now open to the public in

the Victoria Museum, however magnificent compared to those recently vacated, can only be regarded as temporary, as they are already crowded and admit of no expansion. Let us hope that during the stay in Canada of the Duke and Duchess of Connaught at least the foundation stone will be laid of a National Art Gallery which shall be a worthy memorial both of their official presence and of their great interest in Canada and her art.

ERIC BROWN,

Director, National Art Gallery of Canada.

### THE ARTS AND CRAFTS SOCIETY'S EXHIBITION AT THE GROSVENOR GALLERY.

*(Second Article)*

THE display of metal work was one of the good features of the recent exhibition at the Grosvenor Gallery. It was, however, less distinguished for novelty of design than for sound workmanship, evidence of which was apparent in the examples of steel and bronze as well as in those of the more precious metals. The numerous pieces designed by Mr. Edward Spencer and shown by the Artificers' Guild included the trowel, mallet and



LEVEL USED BY H. M. THE KING IN LAYING THE FOUNDATION-STONE OF THE NATIONAL LIBRARY OF WALES. DESIGNED BY EDWARD SPENCER; EXECUTED BY FRANK 'OBE AND W. GLENNIE, AND EXHIBITED BY THE ARTIFICERS' GUILD

level used by the King in laying the foundation stone of the National Library of Wales, and lent for exhibition by his Majesty. The trowel is of silver, with a handle of ivory and silver set with gems and the handle of the wooden mallet is similar in design and material. Trowels and mallets do not afford much scope for originality, but the level gave Mr. Spencer an opportunity for departing from conventional forms. Mr. Spencer's level has a base of dark, rich-coloured wood, and the enamelled weight suspended by a golden chain hangs in the centre of a little edifice of ivory pillars. It is most attractive in appearance and its workmanship creditable to the craftsmen, F. Jobe and W. Glennie, by whom it was produced. A scent bottle of greenish glass, mounted in silver, gold and gems; a coffee set in copper and silver; and a fine silver bowl made for a swimming trophy, were among the other interesting examples of work on a small scale shown by Mr. Spencer. His contributions also included a pair of fire dogs in wrought iron that occupied a fitting place in the exhibition on the hearth of Mr. Jack's majestic chimney-piece for Dunsany Castle; a sconce of forged steel, and an ingeniously devised coal scuttle of brass made to lift in and out of a steel cage.

Mr. Walter Stoye's octagonal teapot with an ivory handle was the finest piece in his tea-service of wrought silver; and other excellent specimens of work of a similar or kindred nature were Mr. Harold Stabler's small silver cream jug and sugar basin, Mr. J. Paul Cooper's silver mustard pot and spoon, and Mr. Harold Alderton's pot-pourri jar in pierced copper and enamel. Very few spoons were to be found in the cases at the Grosvenor Gallery, and no exhibitor appears to have thought it worth his while to experiment with new patterns in silver forks.

The exhibition of pottery, arranged principally in cases in the corridor, was encouraging in the appreciation it showed for simple form and harmonious colour, and the absence of the ill-chosen and ugly ornamentation that disfigured much of the ware of the Victorian period. In the corridor cases were numerous vases and bowls of real beauty, many of which were not too costly to be beyond the reach of the buyer whose purse is only moderately well filled. Of much interest were the bowls and dishes and mugs painted by Mr. Alfred H. Powell and Mrs. Powell, of Stroud, Gloucestershire, and executed and exhibited by Messrs. J. Wedgwood and Sons. Among the illustrations accompanying this article will be seen a group of these pieces; characteristically English in their quaint decoration, they have a delightfully old-



TROWEL AND MALLET USED BY H.M. THE KING IN LAYING THE FOUNDATION-STONE OF THE NATIONAL LIBRARY OF WALES. DESIGNED BY EDWARD SPENCER; EXECUTED BY F. JOBE AND W. GLENNIE, AND EXHIBITED BY THE ARTIFICERS' GUILD

## *The Arts and Crafts Society's Exhibition*



PAIR OF WROUGHT-IRON FIRE DOGS AND WROUGHT-IRON AND BRASS COAL SCUTTLE. DESIGNED BY EDWARD SPENCER; MADE BY WALTER SPENCER AND BERTRAM EDWARDS OF THE ARTIFICERS' GUILD

fashioned air and bring back memories of a period when taste was more instinctive in the potter than it appears to have been in later generations. A larger piece than any of those in the cases was shown by itself in one of the galleries, a blue and white jar with a lid, painted in a bold and striking design by Mrs. Powell. It would be impossible to mention in this article all the attractive pieces by various potters that were shown in the corridor, but among them were numbered a tall vase of a fine greenish-blue colour designed by Mr. Pascoe H. Tunnicliff for the Ashby Potters' Guild; two or three specimens shown by Mr. George James Cox; and some of the bowls designed by Mr. W. H. Cowlishaw and exhibited by the Iceni Pottery Company. Some remarkable pieces of Lancastrian lustre ware, designed by Mr. Walter Crane, Mr. C. E. Cundall and others, and exhibited by the Pilkington Tile and Pottery Company,

were also to be seen in the corridor; and two other specimens occupied positions in the Large Gallery, on either side of the fireplace. Both these fine vases were designed by Mr. Gordon M. Forsyth, a leading member of the Pilkington staff of designers. Many good pieces were contained in the case of pottery shown by Mr. W. Howson Taylor, where a bowl of orange-red



SILVER BOWL FOR A SWIMMING COMPETITION. DESIGNED BY EDWARD SPENCER; EXECUTED BY E. MINNS



COFFEE-SET IN BRONZE GILT. DESIGNED BY EDWARD SPENCER; MADE BY F. JOBE AND J. EAST OF THE ARTIFICERS' GUILD

lustre and a charming yellow pot-pourri vase were conspicuous.

With the pottery was grouped a large case of articles in blown glass from the workshops of Messrs. James Powell and Sons, some of which were of an elaborate and costly description. Of this nature were two champagne glasses of great distinction. One of them, *Stella Navis*, was of sea-

green glass, engraved by Mr. Hogan with a graceful design of a mermaid supporting a ship; and the other of soda-lime glass, was ornamented with a decoration scratched with diamond and steel points in the manner adopted by Verzellini in the sixteenth century at the glass works in Crutched Friars. However, champagne glasses that cost respectively five guineas and seven and a half



WROUGHT-SILVER TEA SERVICE

DESIGNED AND EXECUTED BY WALTER STOVE

## *The Arts and Crafts Society's Exhibition*



FORGED STEEL SCONCE. DESIGNED BY EDWARD SPENCER AND EXECUTED BY THE ARTIFICERS' GUILD

guineas each are beyond the reach of the ordinary householder, to whom other things in Messrs. Powell's case made a more direct appeal. A melon-shaped decanter in soda-lime glass, the shape suggested by a large Venetian bottle in the Fitzwilliam Museum, was one of the most notable examples of the simpler ware produced by Messrs. Powell at Whitefriars.

The case of printed books shown in the Long Gallery by Mr. T. J. Cobden-Sanderson recalled the achievements of William Morris, for Mr. Cobden-Sanderson was the first to arouse the interest of Morris in printing and the improvement of type. Mr. Cobden-Sanderson's own good taste

in lettering was shown in the examples produced under his direction at the Doves Press. It does not need an expert in printing to appreciate the clear and beautiful impressions of the type used by him in his "Shakespearian Punctuation." To read it is a pleasure to the eyes. Specimens of the skilful handiwork of Morris included in the first exhibition of the Arts and Crafts Society in 1888 are said to have originated the modern revival in England of the arts of writing and illumination. The practice of these arts has developed steadily in the intervening years, and the recent exhibition at the Grosvenor Gallery contained some admirable examples of them in Mr. Graily Hewitt's curious "Copy of the Will of Charles Lounsberry"; Mr. Henry J. Manwaring's writing on vellum "Of Studies"; Mr. Edward Johnston's "Study in Greek Uncials"; the decorated page of lettering with a border of green leaves and white blossoms by Mr. A. Gwynne-Jones; and the dainty illumination of Dante Rossetti's "Ave" by Miss Jessie Bayes. A good piece of lettering in the shape of a cast of part of the inscription on a bronze memorial was contributed by Miss Jean Milne.

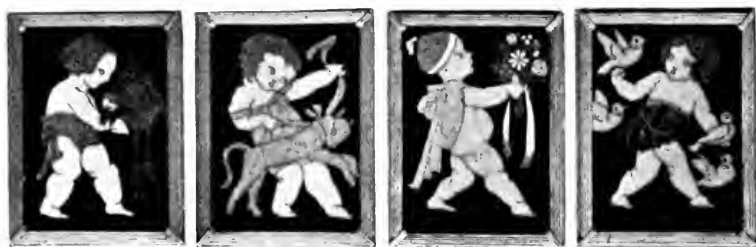
One of the few pieces of coloured plaster at the Arts and Crafts exhibition was the "Panel for Altarpiece in Children's Chapel" shown in the Large Gallery by Miss E. M. Rope. The panel was excellently adapted for the purpose for which it was designed. The simple figure of the blue-robed Virgin seated by a table with the Infant Christ in her arms will appeal to children far more



BLUE PANEL IN CLOISONNÉ ENAMEL.  
DESIGNED AND EXECUTED BY HAROLD STABLER



## *The Arts and Crafts Society's Exhibition*



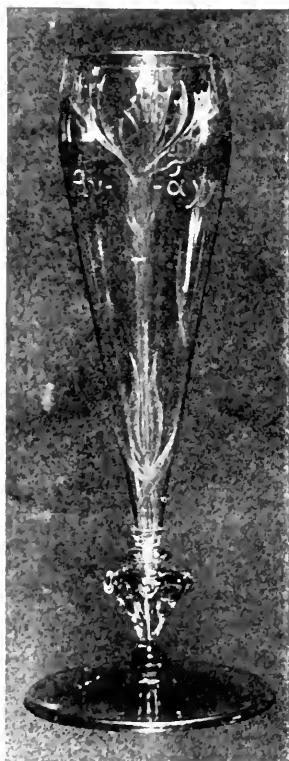
CLOISONNÉ ENAMEL PANELS FOR A CHRISTENING CASKET. DESIGNED BY HAROLD STABLER; EXECUTED BY HAROLD STABLER AND S. KATO

than many ambitious and imposing renderings of the same subject. Another good piece of coloured plaster decoration was an overmantel in the Long Gallery, modelled by Mrs. Williams. Work somewhat similar in motive was exhibited by Mrs. Stabler in her nearly life-sized group of the "Madonna and Child" in the Large Gallery, and in the interesting smaller pieces in the Corner Gallery executed by the artist and her husband. Of these the best were perhaps the "Baby's Head"

designed composition of an ox decorated with flowers and garlands, and supporting two children on his back. In the execution of most of the smaller enamels Mr. Stabler was assisted by a Japanese collaborator, Mr. S. Kato. These included two panels with striking grounds of pure scarlet; and five others on a very small scale adorned with figures of children, animals, birds, and groups of flowers. The five small panels, of which four are shown on this page were for a christening casket.

in terra cotta and the little figure of "A Lavender Woman" in glazed earthenware.

Mr. Stabler, whose silver has already been noticed in this article, also showed some work in colour in the shape of a group of enamels. The largest was a panel with a ground of subdued blue relieved by a well-



SEA-GREEN CHAMPAGNE GLASS "STILLA NAVIS." ENGRAVING DESIGNED BY HOGAN; EXECUTED AND EXHIBITED BY JAMES POWELL AND SONS



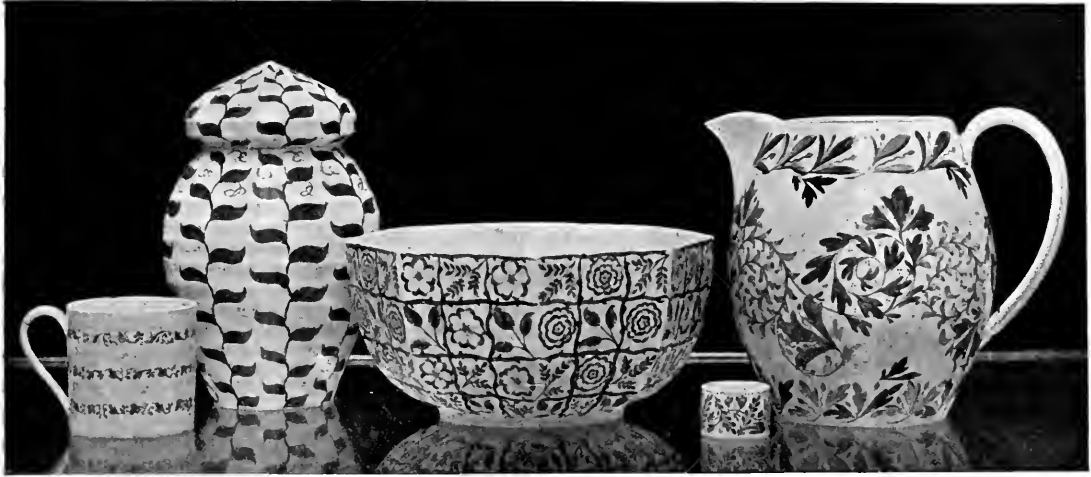
SEA-GREEN VASE, ENGRAVED "IRIS EN AGGELOS." EXECUTED AND EXHIBITED BY JAMES POWELL AND SONS



SEA-GREEN CHAMPAGNE GLASS. ENGRAVED "PISCES" (ZODIAC SERIES). EXECUTED AND EXHIBITED BY JAMES POWELL AND SONS



## *The Arts and Crafts Society's Exhibition*



COLOUR AND LUSTRE MUG, COVERED, FACETED VASE, JARDINIÈRE, CHINA NAPKIN RING, AND JUG. (PAINTED BY ALFRED H. AND LOUISE POWELL; EXECUTED AND EXHIBITED BY J. WEDGWOOD AND SONS)

Elaborate pictures in embroidery, such as were frequently to be seen a few years ago at the exhibitions of the National Art Competition and sometimes at those of the Arts and Crafts Society, seem for the time to have passed out of fashion in needlecraft. There was little of the kind at the recent exhibition, where table linen, bedspreads, samplers and garments for children were more in evidence than the work of successors to the famous Miss Linwood. Mrs. Christie, accomplished as a teacher and as a worker, exhibited among other things in the Large Gallery a wall panel and some attractive embroidered table linen executed in conjunction with Fräulein Kipping and Fräulein Mussner and a cross-stitch sampler by her own hands.

Most of the needlework, however, was displayed in the Small Gallery, where there were embroidered curtain borders by Miss E. Kate Pavey and Miss Lucy E. B. Mackenzie and a child's dress by Miss Ellen A. Walton, together with many other pieces of equal interest. Among the needlework in the Corner Gallery was the embroidered fire screen shown in one of the illustrations that accompany this article. The screen with its quaint pattern of fir trees, toadstools and field grasses and flowers was designed and worked by Miss Dorothy C. Hudson.

Mr. Ambrose Heal's dresser of chestnut wood was reminiscent of the early days of the Arts and Crafts Society when cottage furniture of the simplest type was popular among certain of the members. But Mr. Heal's dresser, though plain almost to austerity, was designed on good lines and was beyond reproach in workmanship. Much of the earlier furniture of the ultra-simple type betrayed the amateur at the first glance and was either rickety or ponderously and immovably heavy. The Central School of Arts and Crafts in Southampton Row exhibited a music cabinet in walnut wood designed by Mr. William Weinhart and made under the direction of Mr. Charles Spooner and Mr. E. J. Minahane. It was in good taste and well fitted for the purpose for which it was planned.

There were many other things worthy of notice



PANEL FOR ALTARPIECE IN CHILDREN'S CHAPEL

BY E. M. ROPE

## *The Arts and Crafts Society's Exhibition*



RUSKIN POTTERY  
BY W. HOWSON TAYLOR

at the exhibition of the Arts and Crafts Society, but limitations of space forbid the mention of any of them except the electric pendent lamp in *plique à jour* enamel and oxidised silver by Mr. Alexander Fisher which was suspended from the centre of the Corner Gallery; the tall reading candlesticks of wood designed by Mr. Lawrence Dale and executed by O. E. Beament; a writing table in walnut wood designed by Mr. C. Spooner and executed by Mr. J. H. W. Brandt; Mr. Robert Anning Bell's set of book plates, executed by Mr. Emery Walker and Mr. T. Way; a painted fan by Miss E. R. Gibb with a design of children playing at the old game of "Oranges and Lemons"; and Mr. E. Reginald Frampton's designs for illustrations to *The Legends of St. Brandram* and *Miranda*.

This review of the exhibition of the Arts and

Crafts Society affords a convenient opportunity of saying a few words in support of its President's defence of the National Art Competition, which is again threatened with destruction. There are many members of the Society and contributors to its exhibitions, who as students have taken part from time to time in the National Art Competition, and none of these will hear without regret that its extinction is proposed. Two years ago a suggestion that the



"LAVENDER WOMAN" IN GLAZED EARTHENWARE. DESIGNED BY PHOEBE STABLER;  
EXECUTED BY PHOEBE AND HAROLD STABLER

## *The Arts and Crafts Society's Exhibition*

National Competitions should be discontinued brought forth a manifesto in its favour from the head masters of schools all over the country, and in the face of this opposition the proposal was dropped, but, as it appears, only for a time. The National Competition is now threatened again, although, as Mr. Walter Crane urged recently in a letter to "The Times," it is difficult to see how a fairer system could be devised for obtaining a competent artistic judgment upon the work of the numerous schools throughout the country.

In the National Competition, as it has been



LANCASTRIAN LUSTRE WARE VASE. DESIGNED BY  
GORDON M. FORSYTH FOR THE PILKINGTON TILE  
AND POTTERY CO.

the Competition exhibitions of the past twenty years. The National Art Competition in its present form works for the best interests of all the



LANCASTRIAN LUSTRE WARE VASE. DESIGNED BY  
C. E. CUNDALL FOR THE PILKINGTON TILE AND  
POTTERY CO., LTD.

carried on hitherto, the great majority of our art schools and classes send their best work to South Kensington where it is examined by the ablest judges in the various departments of art and art industries whose services can be obtained by the Board of Education. The studies and examples of craftsmanship to which awards are made are exhibited publicly; masters and pupils come from far and near to see and compare the efforts of the rival schools, and the prizes offered, though of small intrinsic worth, are of great value as incentives. Our art schools are supported by the State principally for the encouragement of the applied arts, and in the application of art to industry a continuous advance has been seen in



LANCASTRIAN LUSTRE WARE VASE. DESIGNED  
BY GORDON M. FORSYTH FOR THE PILKINGTON  
TILE AND POTTERY CO.

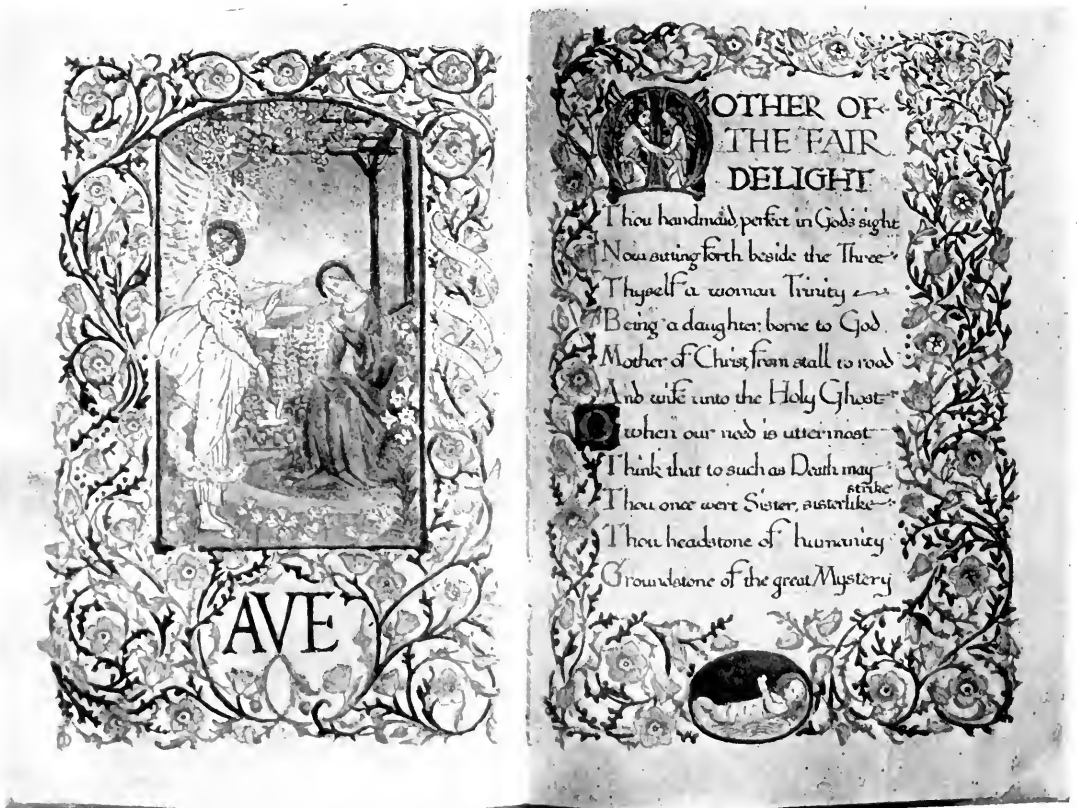
## The Arts and Crafts Society's Exhibition

schools, and it deserves encouragement and extension rather than suppression.

W. T. WHITLEY.

THE proposed abolition of the National Competition was strongly condemned by Mr. Frank Brown, President of the Silk Association, in addressing the students of the Macclesfield School of Art on the occasion of the annual distribution of prizes in December. Mr. Brown, whose address is fully reported in the "Macclesfield Courier" of December 21, referred at length to the objections which had been urged against the continuance of the Competition, and contended that if they did in fact exist they were utterly insufficient to justify its destruction. "They are," he continued, "as dust in the scales to balance the great good the Competition has done, not only in the direction of the great stimulus to the students, which I have already mentioned, but to the schools themselves; for I can imagine no better incentive to greater effort on their part than to have the opportunity once a year of seeing their work placed side by side and graded to a common standard, set by a competent and

unbiased authority. Quite apart from the students and the schools, there is the interest of the community to consider, and it is, in my opinion, essential to the usefulness and efficiency of the schools that their work, classified in its varied degrees of merit, should every year be placed on view for public inspection and criticism. Remove that safeguard, and there is the risk, and indeed, when we consider the importance of art training, the grave risk not only of a relaxing of effort on the part of the schools, but of their drifting down to a grade of work inferior, unwholesome, and vicious in character. Against that tendency, for we must acknowledge that it is an ever-present danger, the National Competition has stood as a great bulwark and by its influence and attitude, always gentle, and never dictatorial, it has set the compass of industrial art training in this country in such a way that, in a land which only a few years ago was almost barren of that art, we now have so much that is good and promising that—much as we may yet have to learn—we are not only no longer ashamed to meet the world in competition, but I believe that with the exception of France,





# VILLANELLE OF MARGUERITES

*"A LITTLE, PASSIONATELY, NOT AT ALL?"*

She casts the snowy petals on the air :  
And what care we how many petals fall !

II

Nay, wherefore seek the seasons to forestall?  
It is but playing, and she will not care,  
A little, passionately, not at all !

III

She would not answer us if we should call  
Across the years : her visions are too fair ;  
And what care we how many petals fall !

IV

She knows us not, nor recks if she enthrall  
With voice and eyes and fashion of her hair,  
A little, passionately, not at all !

V

Knee-deep she goes in meadow grasses tall,  
Kissed by the daisies that her fingers tear :  
And what care we how many petals fall !

VI

We pass and go : but she shall not recall  
What men we were, nor all she made us bear :  
*"A little, passionately, not at all !"*  
And what care we how many petals fall !





# THE ETCHINGS OF JAMES MCBEY. BY MALCOLM C. SALAMAN.

OF the making of etchings, good, bad and indifferent, there would seem to be at the present moment no end, yet happily there is encouragement for the genuine etcher if he be a true and individual artist, and nothing has been more remarkable, amid the present popularity of the medium, than the connoisseurs' immediate recognition of the gifted young Scottish etcher, Mr. James McBey, when, at Goupil's in November 1911, he swam into their ken, revealing just that "little more,

EMBROIDERY FOR FIRE SCREEN  
BY DOROTHY C. HUDSON

there is no country that can excel or even equal us in artistic manufacture." Mr. Brown also subjected to severe criticism the new regulations for examinations in industrial design issued by the Board of Education. "We have forced upon us," he said, "a scheme of examinations which is more academic, extreme, unnecessary, and impossible than anything ever attempted before. I go so far as to say that the new regulations for examination in industrial design will result in a fiasco, for the simple reason that no industrial student . . . stands a chance of passing unless he studies far beyond the range of subjects that is necessary for his efficiency as a designer."



DRESSER IN CHESTNUT WOOD. DESIGNED BY AMBROSE HEAL; EXECUTED BY G. RAVENSCROFT, AND EXHIBITED BY HEAL AND SON (*see p. 27*)

## *The Etchings of James McBey*



MUSIC CABINET IN WALNUT WOOD. DESIGNED AND EXECUTED AT THE CENTRAL SCHOOL OF ARTS AND CRAFTS BY WILLIAM WEINHART UNDER THE DIRECTION OF CHARLES SPOONER AND E. J. MINAHANE  
(See *Article on Arts and Crafts Exhibition*, p. 27)

and how much it is," which distinguished an original talent and exceptional personality.

Gifted he certainly is, for no tuition or training of any kind in draughtsmanship or the craft of etching has helped his natural graphic expression. Born and bred in the fishing village of Newburgh on the Aberdeen coast, he was in early life subject to no artistic influences whatever, and, until he was fifteen years of age and went from school into an Aberdeen bank, he had never seen an oil painting, or indeed a picture of any kind, save the sort of thing vouchsafed by the commercial calendar. But in the public library he chanced upon the English translation of Maxime Lalanne's "*Gravures à l'eau-forte*," and from that book he learnt the principles of etching, which he promptly essayed to put into practice. It was long before he saw an actual etching, a few reproductions only coming

within his reach. From the first, however, he seems to have divined the true expressive spirit and scope of the art, its basic principle of essential line, its vitality and infinity of pictorial suggestion. This is patent even in a proof I have now before me of the second plate he ever attempted, dated 1902, when he was but eighteen. Three boys are fishing from a harbour quay, and in the tense attitudes of the small fishermen, and the atmospheric vista of boats and buildings across the water, the scene is realised with extraordinary vitality, and I find in this little early plate of Mr. McBey's more freshness of vision, more of the true genius of etching, than I can perceive in many of the elaborate plates of popular etchers of the day. And this is what I find generally in Mr. McBey's work, in spite of occasional lapses in drawing, in craftsmanship, and this I hope will be found suggested, at least, by the reproductions of the examples given here. Of course, while he was finding out his technique, many of his earlier efforts were failures. These were, for the most part, attempts to interpret night effects, for his days were then claimed by the drudgery of the Aberdeen bank, until he impulsively emancipated himself by journeys to Holland and Spain in search of pictorial adventure. But it is interesting to trace his artistic development even through the tentative plates of his earlier days, plates which the accomplished art-critic and brother-etcher, Mr. Martin Hardie, as confident as I am of Mr. McBey's future eminence, has already begun to catalogue.

Granting the artist's happy and individual command of his medium to interpret with delightful spontaneity and vitality his personal vision—and Mr. McBey's line is as happily expressive and verily his own whether he uses dry-point or acid—that which counts more is, after all, what the artist has seen, and the way in which he has presented it to our vision. Now, although in Mr. McBey's selection of subjects he may occasionally recall memories of certain masters—and, in looking pictorially at Dutch landscapes, he has obviously had, as every artist, young or old, must have, the supreme way of Rembrandt in his mind, just as it would have been impossible for him to have forgotten Goya when looking with artistic eye at a Spanish Bullfight—I contend nevertheless, that his bullfight dry-points (to wit, *The Ovation to the Matador* and *The Picador attacked*) and his Dutch landscape etchings, are as instinct with essential vitality and imaginative expression as any of his thoroughly individual pictorial interpretations of scenes that one does



## The Etchings of James McBey

not inevitably associate with immortal masters. Such for instance, as the enchanting sunny little *Benachie*, or the two lovely plates of *Pintray*, or *Logie Buchan Ferry*, or *Catterline*, full of the sense of the sea, or the pretty *Foveran Burn*, or *Old Castile*, with its mediæval atmosphere, or the rainy *View in Wales*, these two last being among our illustrations.

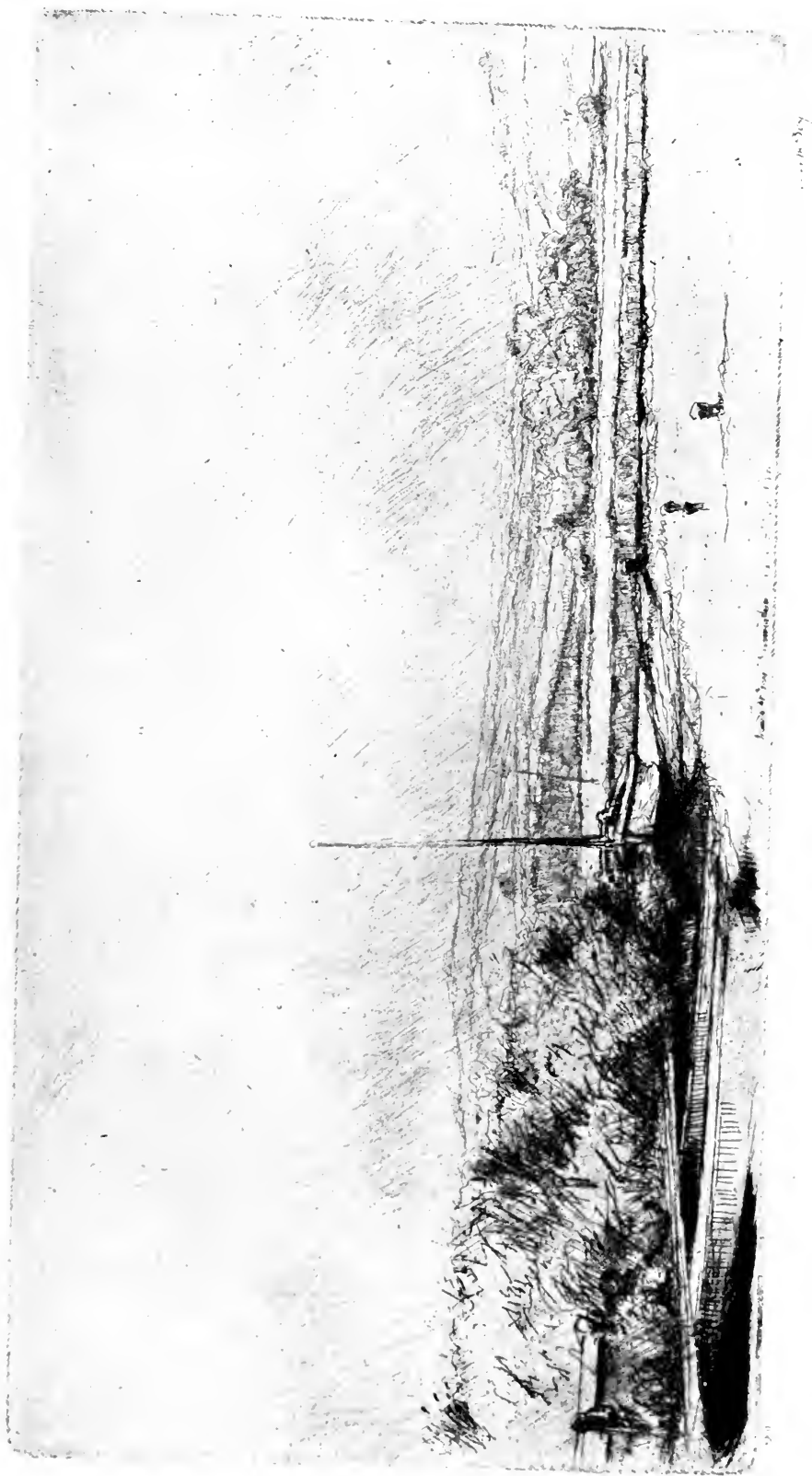
*Omval* and *Amsterdam from Runsdorp*, shown here, are thoroughly representative of that delightful group of Dutch landscapes through which mainly the connoisseurs recognised the young etcher's true artistic inheritance from the great master, a group that includes those engaging plates *Runsdorp*, *Haarlem*, *Zaandijk* and *Enkhuisen*. Dry-point is the medium Mr. McBey has used with appealing pictorial suggestiveness in the Sandwich series, of which *An April Day in Kent*, given here, is a characteristic example, while another which I greatly admire among the six plates of the series is *The Skylark*, a charming expression of the spirit of a joyous Spring day over spacious English landscape.

Behind Mr. McBey's pictorial vision, inspiring and

controlling it, is always a poetic temperament influenced by the spirit of the scene, and it is, therefore, his own mood reflected in the passing expression of the scene that he gives us. The hills, because they oppress him, come seldom, if ever, into his prints; but the sunny plains inspire him happily. The sea, almost, so to speak, his native element, is a strong and generally sad influence, and in the very original 1588, the second state of which, somewhat altered in composition from the first, is reproduced here, we have a remarkably suggestive impression of the bleak, rocky, unfriendliness of the Aberdeen coast. And here the artist's imaginative vision is vividly expressed, for on these very rocks of Collieston, close to Mr. McBey's birthplace, a Spanish Armada ship was wrecked 325 years ago. This was the last etching Mr. McBey did before starting for Morocco, a journey which we may hope will result in many characteristic etchings, and not a few pictures in oil and water-colours, mediums through which this interesting artist has yet to reveal himself to the art-loving public.

M. C. S.





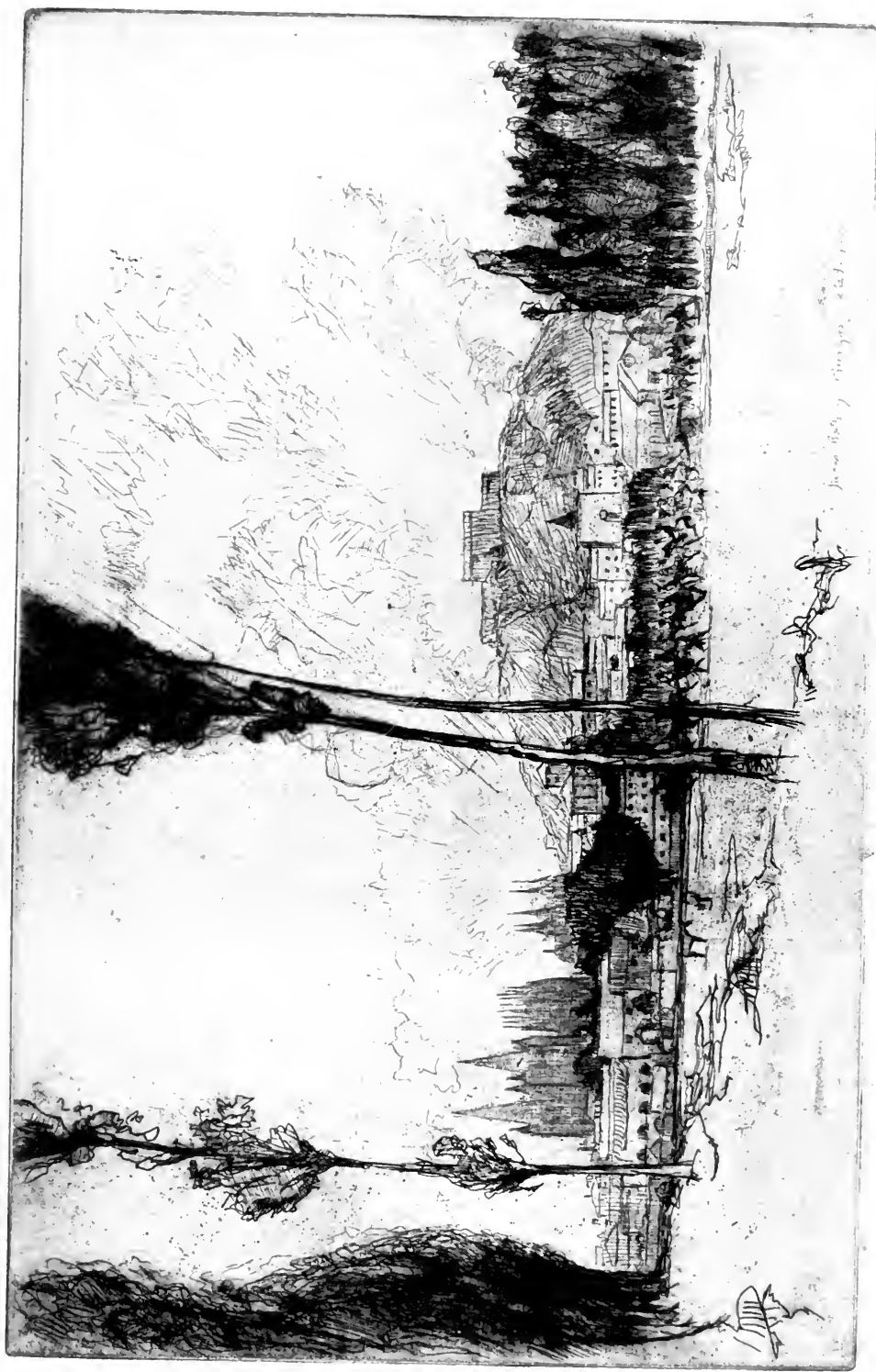
(From a proof kindly lent  
by Mr. Gutkuns)

"A VIEW IN WALES." ORIGINAL  
ETCHING BY JAMES MCBEY



(From a proof kindly lent  
by Mr. Guckkunst)

"AN APRIL DAY IN KENT." ORIGINAL  
DRY-POINT BY JAMES MCBEY



James McBey "Old Castile" 1902

"OLD CASTILE." ORIGINAL  
ETCHING BY JAMES MCBEY



"1588." ORIGINAL ETCHING  
BY JAMES MCBEY



"AMSTERDAM FROM RUNSDORP."  
ORIGINAL ETCHING BY JAMES McBEY







HOUSE AT EXMOUTH, SOUTH DEVON

ROGERS, BONE AND COLES, ARCHITECTS

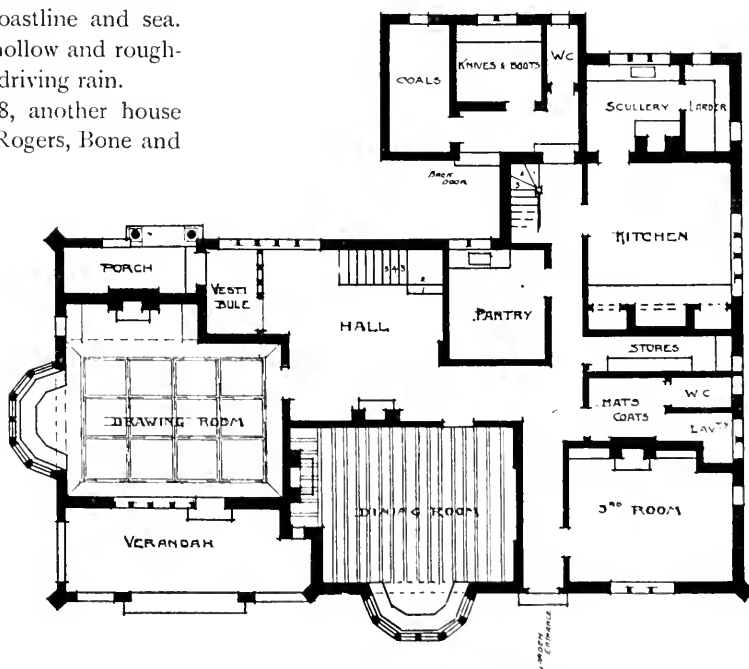
## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house illustrated on this page has been built from the designs of Messrs. Rogers, Bone and Coles, Architects, of Westminster, and occupies a site forming part of the Rolle estate at Exmouth in South Devon. The site is a beautiful one on the higher slope of the Littleham Valley, which runs right out to the sea, and from the house there are magnificent views of both coastline and sea. The walls of the house are built hollow and rough-casted, in order to withstand the driving rain.

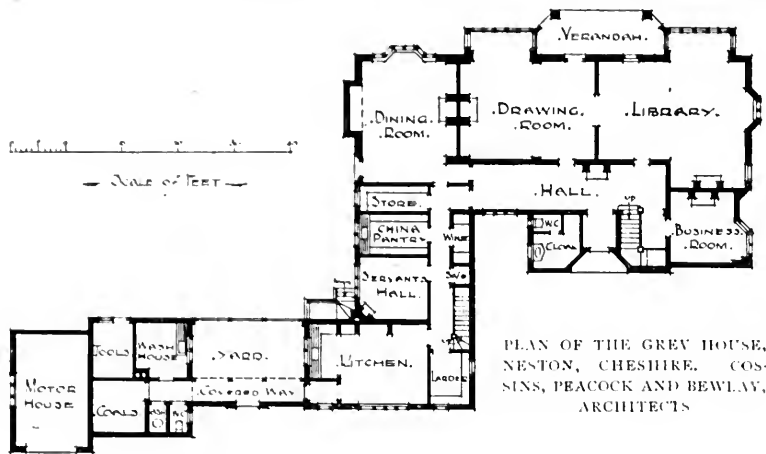
We also illustrate, on page 48, another house built from the designs of Messrs. Rogers, Bone and Coles on the same estate at Budleigh Salterton, a small residential place some five miles from Exmouth. Here also the walls have been built hollow and rough-casted for the same reason as in the house at Exmouth, the winds being so strong at times that driving rain would saturate an ordinary nine-inch brick wall. The loggia faces south and has a view of the sea beyond. The drawing shows an attempt to give some interest in the treatment of an internal angle in a house of simple and economical

design. The short columns, sills and lintels are of Douling stone.

The Grey house, Neston, Cheshire, has been recently erected for Mr. W. L. Davies on a site overlooking the estuary of the Dee, from designs by Messrs. Cossins, Peacock and Bewlay of Birmingham. The aim in the design has been to produce a simple unpretentious dwelling-house and



PLAN OF HOUSE AT EXMOUTH. ROGERS, BONE AND COLES, ARCHITECTS



harmonise well with the locality; after a very short lapse of time, exposure to the weather gets rid of all appearance of newness, and the building though newly erected looks quite at home. It will be seen from the plan on page 47, that the house is provided with spacious accommodation.

Wyld Court at Hampstead Norris, near Newbury in Berkshire, of which a view is given in the coloured illustration, was originally a

this object has been kept in view in the general plan and in every detail. The external walls are faced with silver-grey rough-cast having a plinth of two-inch Black Country bricks, and the roof is covered with thick rough-faced slates, varying in colour between green and grey. The large bay windows in the dining-room and library are carried out in Darley Dale stone and the windows throughout are glazed with leaded lights in iron casements. The first floor accommodation includes nine bedrooms, three bathrooms, a linen-room, a boxroom and other conveniences.

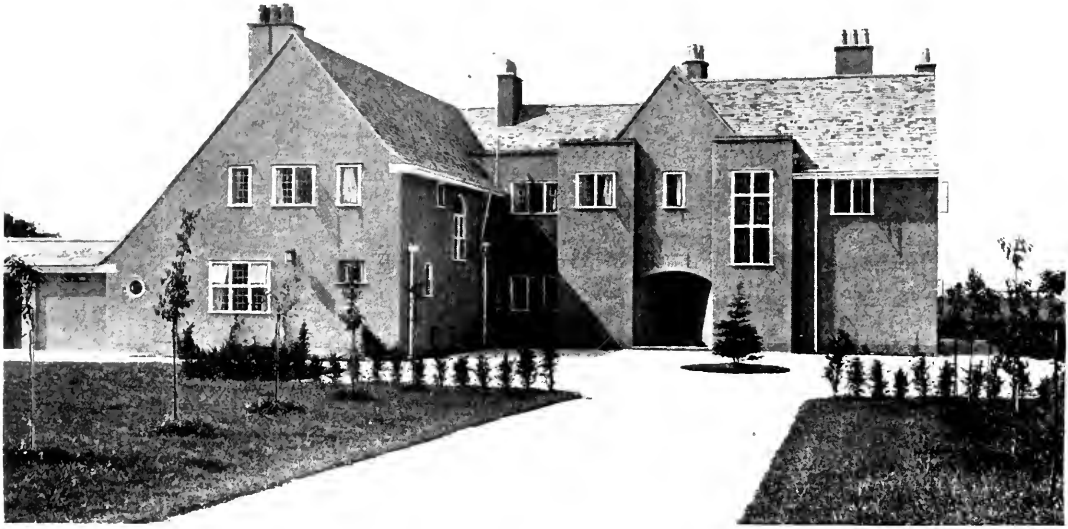
The house at Avon Dassett, in Warwickshire, of which two elevations are shown, has been built from the designs of Mr. Arnold Mitchell, F.R.I.B.A., of London, on a site which crowns a ridge opposite to Edgehill, and commands very extensive and picturesque views over the surrounding country. The materials used in the construction of the building are Edgehill stone for the general walling, and small rough stone slates for the roof. These materials

small farmhouse, but has recently been altered and enlarged for Mr. R. W. Cooper according to the designs of Mr. F. S. Chesterton, architect, of



THE GREY HOUSE, NESTON, CHESHIRE: ENTRANCE  
COSSINS, PEACOCK AND BEWLAV, ARCHITECTS

## *Recent Designs in Domestic Architecture*

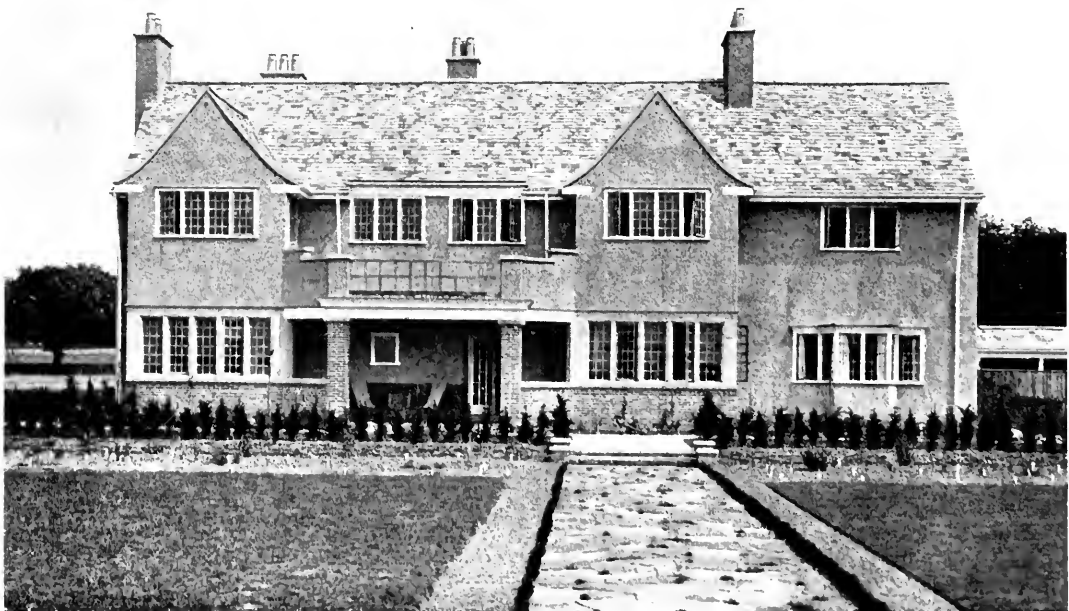


THE GREY HOUSE, NESTON, CHESHIRE: VIEW FROM DRIVE

COSSINS, PEACOCK AND BEWLAY, ARCHITECTS

London. In the accompanying plan the old walls are cross-hatched, while the new walls are shown in solid black. The brick-work is in two shades—

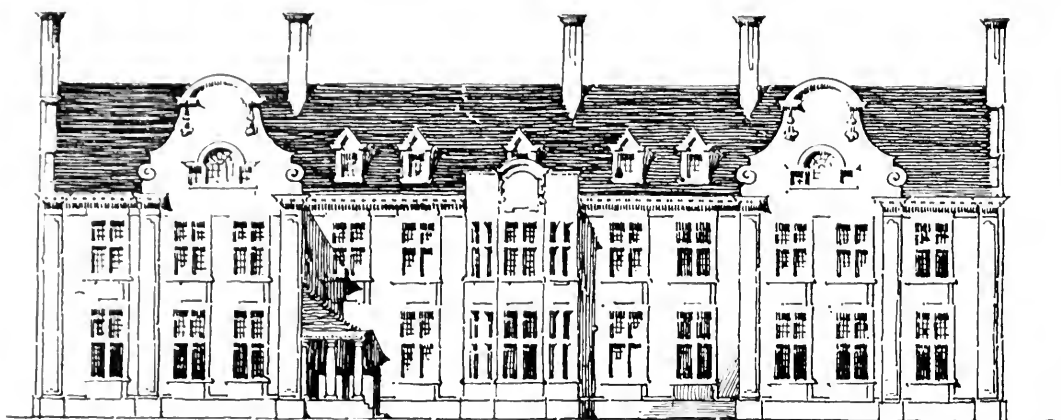
silver-grey and red; the roof is covered with old tiles. A motor garage and an electric light generating plant have been installed, an old barn having



THE GREY HOUSE, NESTON: VIEW FROM GARDEN

COSSINS, PEACOCK AND BEWLAY, ARCHITECTS

## Recent Designs in Domestic Architecture



HOUSE AT AVON DASSETT, WARWICKSHIRE: SOUTH FRONT

ARNOLD MITCHELL, ARCHITECT

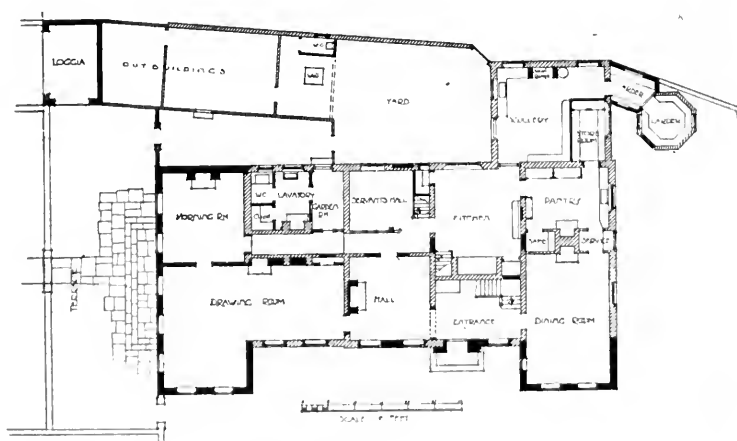
(Another elevation and a plan are given on p. 47)

served to give accommodation for these purposes. There is a rain-water supply to the bathroom, the water being caught in a tank outside. The south front of the new wing faces a garden laid out on formal lines with stone-paved paths; from here there are fine views to the Hampshire hills.

The design for a house at Hampstead of which we give a full-page illustration recalls in its characteristic features other recent work by the architect, Mr. C. H. B. Quennell, F.R.I.B.A., and notably the house at Bickley in Kent, illustrated in a recent number of this magazine. Though the house at Hampstead has been projected on a more ambitious scale than the one just referred to, one notes the same endeavour to realise the reposeful character of eighteenth-century domestic architecture, and it need hardly be said that at a place like Hampstead, so full of reminiscences of the days of the first three Georges, such a design is quite appropriate.

Kelling Hall, Norfolk, of which we give a full-page illustration from a drawing by Mr. J. B. Scott, is a country residence designed for H. W. A. Deterding, Esq., by Mr. E. Brantwood Maufe, A.R.I.B.A., of Lincoln's Inn. As regards the general style of the house the aim of the architect has been to make it harmonise with the environment—to embody, so to speak, the spirit of the locality on the North-East coast of Norfolk. This house is being built of local flint

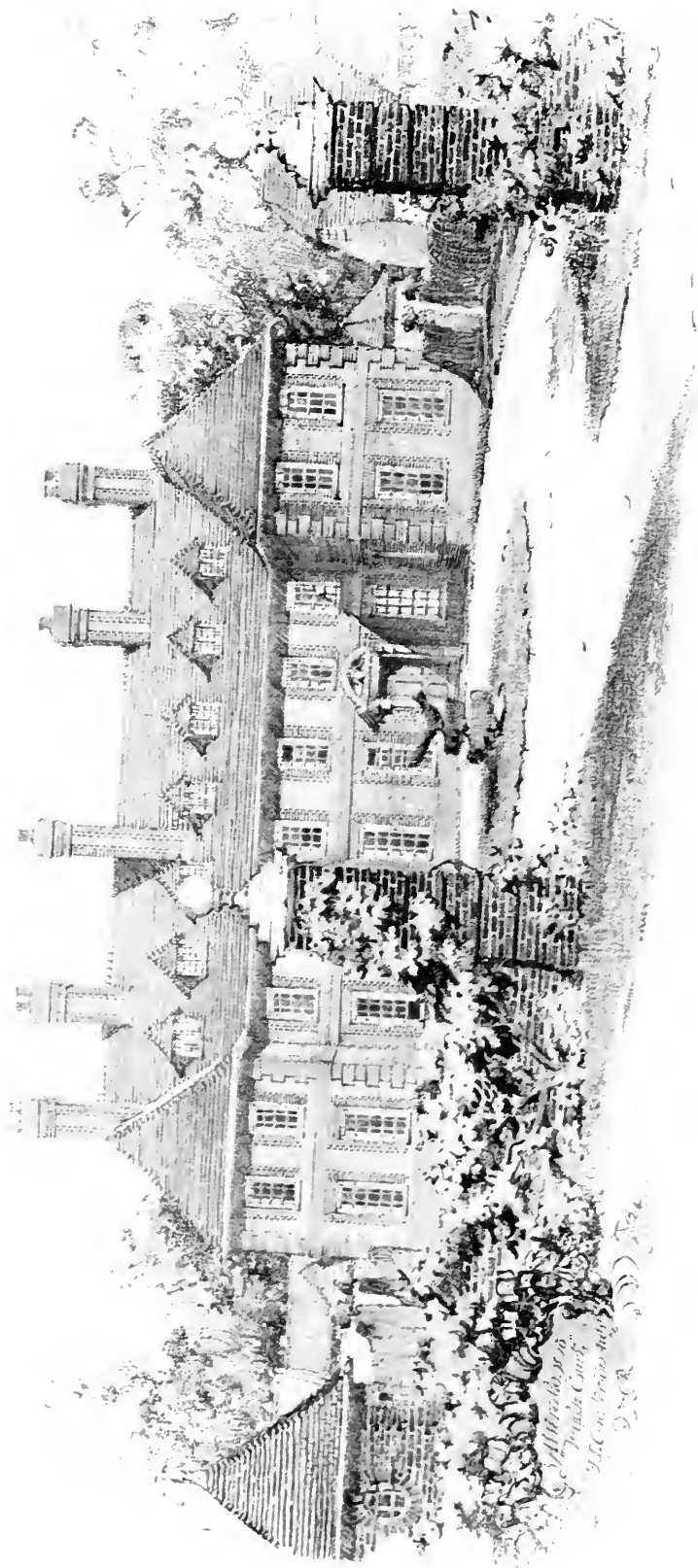
peaked in the traditional Norfolk manner, small Dutch bricks being used for quoins. The site is on a hill overlooking the village of Kelling and the sea, and the particular shape of the plan is the outcome of the peculiarities of the site, since it was desired that some of the principal rooms should look over the village and the sea to the North and that there should be a loggia facing up a small valley to the south-east. In spite of the main vista being towards the north it has been arranged that all the rooms shall have the sun at some part of the day, following the order in which they will as a rule be used throughout the day. The separate entrance and waiting lobby, convenient to the gun-room office, are principally for the tenants of the estate. The garden house in the foreground faces up an old kitchen-garden which it is proposed to turn into a bowling alley. The lounge, which can be made to open to the dining-



PLAN OF WILD COURT, HAMPSTEAD NORRIS

F. S. CHESTERTON, ARCHITECT FOR ALTERATIONS

(The new walls are shown by the thick black lines; the old ones by cross-hatching)



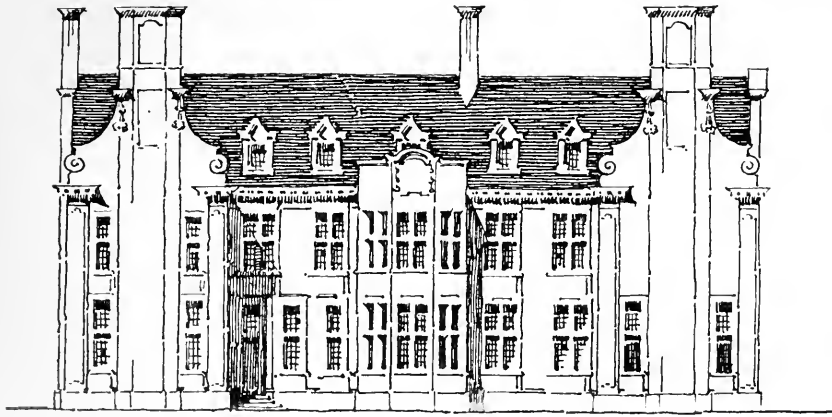
Wyld Court, Hampstead Norris,  
 Berks. County.  
 F. S. Chesterton, Architect.  
 1870.



WYLD COURT, HAMPSTEAD NORRIS, BERKSHIRE.  
 F. S. CHESTERTON, ARCHT.



## Recent Designs in Domestic Architecture



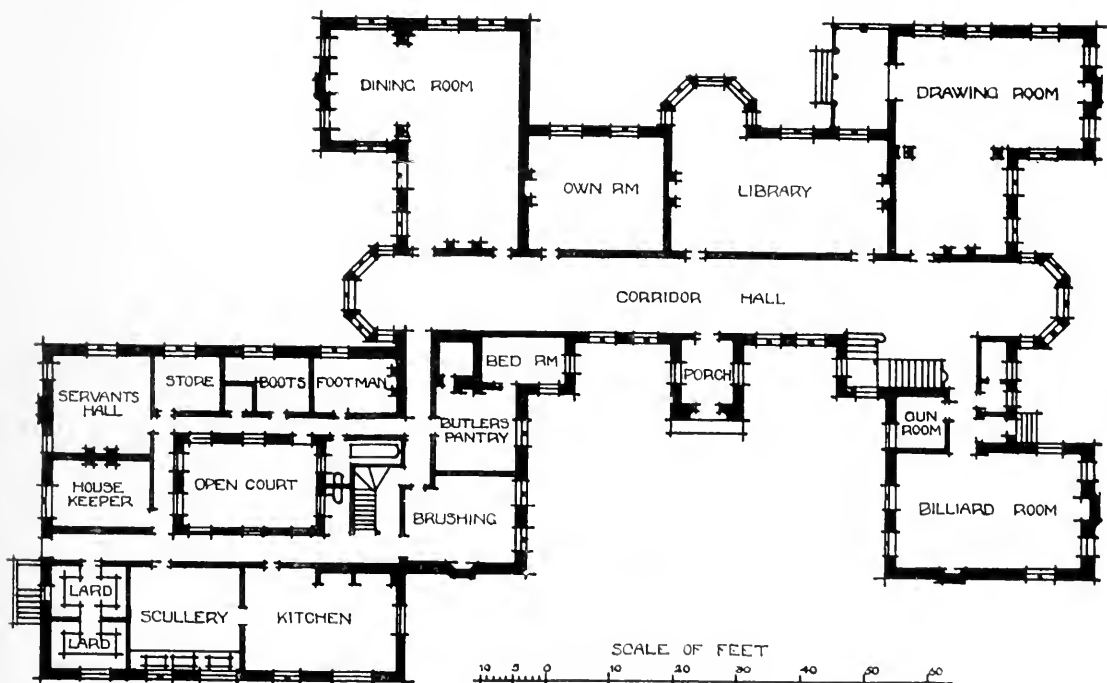
HOUSE AT AVON DASSETT, WARWICKSHIRE: NORTH-WEST FRONT  
ARNOLD MITCHELL, ARCHITECT  
(See also elevation on p. 44)

room, has a large bay going up two floors on the terrace front and a gallery overlooks this central portion from the staircase hall.

The Beaux-Arts Committee to promote improved methods of Architectural training in Britain have issued, through the Hon. Secretary, Mr. R. Goulburn Lovell, A.R.I.B.A., a statement of the course of procedure they have formulated.

It is intended to establish in the British Isles Ateliers of Architecture similar to those connected with the Ecole des Beaux-Arts in Paris.

sources already existing for the purpose. It is therefore not intended to supplant existing educational establishments but rather to supplement them. The Ecole des Beaux-Arts is largely dependent on the Ateliers, in which the actual teaching of design is carried on and in which the students learn the principles that underlie planning and composition and acquire facility and experience in their application. It is intended therefore to adopt this feature of the Ecole, as its general methods and atmosphere have been proved to possess distinct advantages over other methods of



GROUND PLAN OF HOUSE AT AVON DASSETT

ARNOLD MITCHELL, ARCHITECT

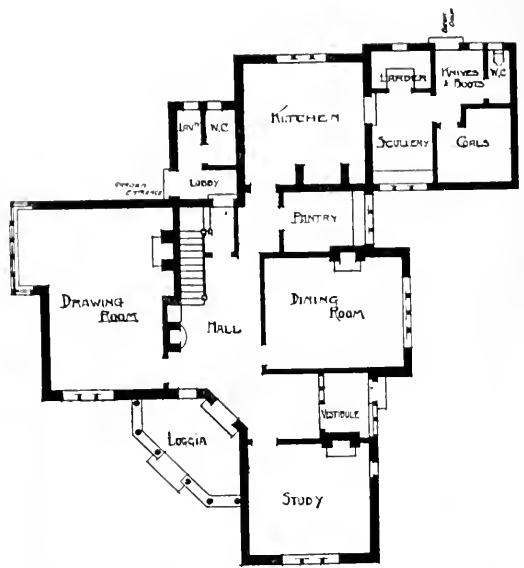


## Recent Designs in Domestic Architecture



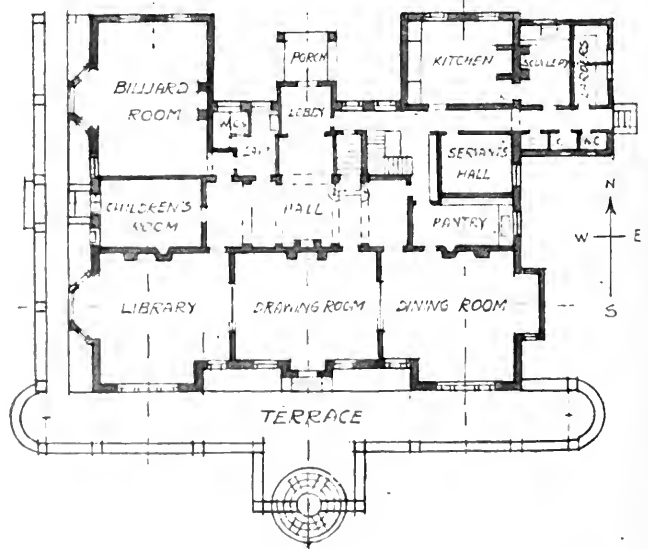
HOUSE AT BUDLEIGH SALTERTON: SOUTH GABLE  
ROGERS, BONE AND COLES, ARCHITECTS

teaching. It is also intended that the traditions and methods of the Ateliers in Paris shall be adhered to, so far as it is possible to combine them with English practice, but the Ateliers will make no attempt to insist on the imitation of French features and detail or to influence the student in this direction: being concerned more with the principles which govern these features than with the actual features themselves. As, however, it is recognised that only those who have been trained on the Beaux-Arts system for a sufficient length of time to grasp its principles and assimilate its atmosphere are competent to impart it, the direction will be in the hands of Beaux-Arts men. The Committee and Jury for adjudication include the following: Honorary Members—MM. J. L. Pascal and V. Laloux, Members of the Institute of France. Committee of Manage-

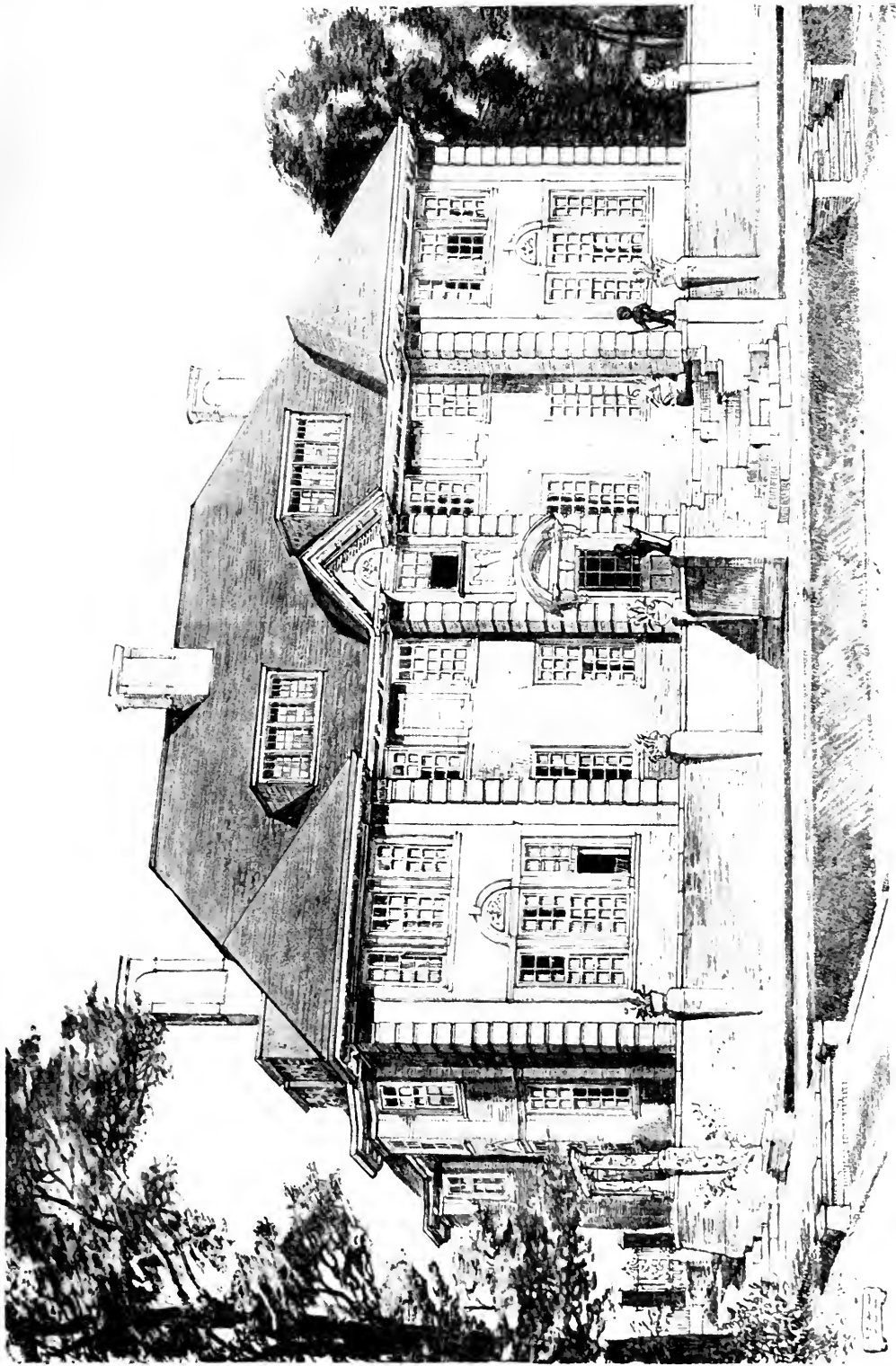


PLAN OF HOUSE AT BUDLEIGH SALTERTON. ROGERS,  
BONE AND COLES, ARCHITECTS

ment—Sir George Riddell (Chairman); Lord Saye and Sele; \*MM. Alph. Defrasse, and \*J. Godefroy, President and Vice-President of the Société des Architectes Diplômés; \*Mons. Faure Dujarric; \*Mr. Arthur Davis; Mr. A. R. Jemmett, F.R.I.B.A.; \*Mr. H. V. Lanchester, F.R.I.B.A.; \*Mr. Edwin L. Lutyens, F.R.I.B.A.; \*Mons. Chas. Mewès; Mr. E. C. P. Monson, F.R.I.B.A.; \*Mons. A. Templier; Mr. Percy B. Tubbs, F.R.I.B.A.; and Mr. R. G. Lovell. (The names marked with an asterisk are Members of the Jury.)

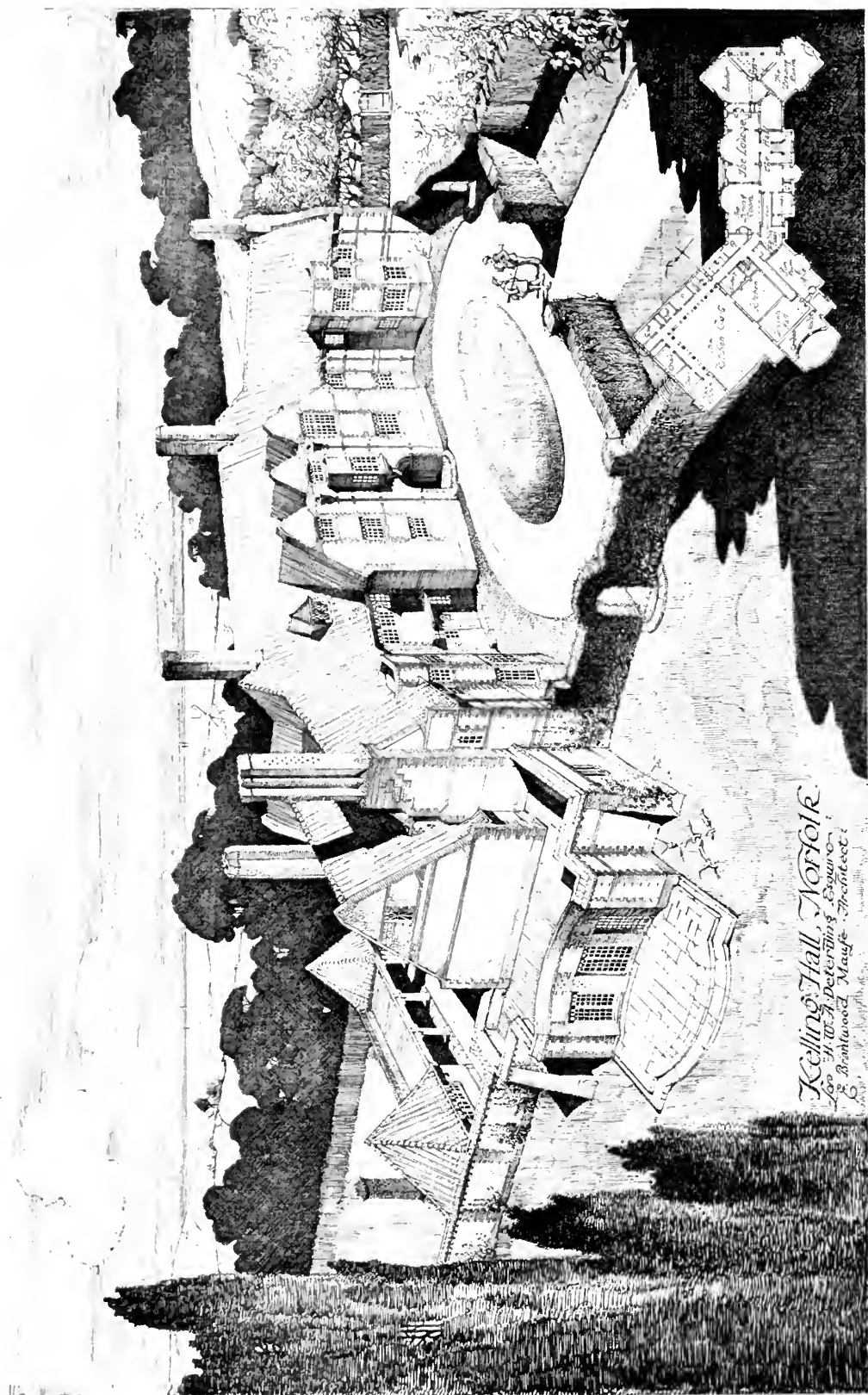


PLAN OF HOUSE AT HAMPTON  
C. H. B. QUENNEL, F.R.I.B.A., ARCHITECT



DESIGN FOR A HOUSE AT HAMPSTEAD, BY  
C. H. B. QUENNEL, F.R.I.B.A., ARCHITECT

(See page 11)



*Kelving Hall, Norfolk.  
 For W. A. P. 1871.  
 By R. A. P. 1871.*

KELVING HALL, NORFOLK. E. BRANT-  
 WOOD MAUFE, A.R.I.B.A., ARCHITECT

## Chinese Hard Stone Cutting

CHINESE HARD STONE CUTTING. BY L. W. C. LORDEN, A.R.I.B.A.

Now that Chinese art is receiving so much attention and large prices are being paid for good old pieces of work, I am surprised that nobody has yet done justice to their workers in gem and other hard stones, who unaffected by foreign influence are still turning out very good work. As for many years I have been a collector of these stones, both old and new, I hope I may be able to interest a few in this most ancient artistic craft.

The Chinese gem and stone cutter of today is working on much the same lines as those followed by the Greek and Roman workers in stone. He prefers to cut cameos and intaglios rather than to cut every beautiful stone into facets and get that glittering effect which seems to be the only point now aimed at by the European cutter. I am quite certain, however, that the Chinese have long been familiar with facet cutting, for from most remote times they have carried

on a big trade with India in stones cut in this fashion.

The idea of the Chinese cutter when he finds a stone to work on, is to cut it into some object which can be worn as a charm; and at the same time he tries to take advantage of any defects which the stone, from a European point of view, may possess and make them add to the beauty of his design. A glance at No. 2 in the page of coloured reproductions will show what is meant. Here a clear agate has been cut to represent a small boy, but adhering to the agate are pieces of brown

stone. Instead of these being cut away, one piece has been carved to represent his hair (the Chinese boys have their heads shaved except for a small tuft), and another piece has been worked to represent two shoes he is carrying slung over his shoulder, for it must be borne in mind that in good Chinese work there is no back, one side being as good as another.

As jade has been the most prized of the hard stones by the Chinese, I will explain how the craftsman proceeds by assuming that he has purchased



SQUIRREL EATING A MELON  
(CORAL)



THE CHINESE STONE CUTTER AT HIS WHEEL CUTTING A PIECE OF JADE INTO SHAPE. THE WHEEL IS WORKED BY MEANS OF A BELT OR CORD KEPT IN MOTION BY THE FEET

## Chinese Hard Stone Cutting



THE CHINESE CUTTER WITH THE TOOLS REQUIRED FOR THE MORE INTRICATE CARVING OF THE STONE

a piece in the form of a big rough block. In colour it somewhat resembles white mutton fat and is known as white jade. In breaking it up the workman eagerly looks to see if he can find a vein of green or yellow, and let us take it that he has found a layer of both occurring near each other. He now proceeds to cut away the white, but not all, for he intends to make use of the white and turn out a three-colour piece which will be greatly prized. After having carefully examined the piece he determines that the design shall consist of a white rock and climbing over it shall be a green dragon, while at the bottom of the rock shall stand a yellow lion. With a brush the design is sketched out on the stone and then the cutting away of the superfluous part begins. In the first text illustration showing the cutter at work, the craftsman will be seen holding the jade against a thin iron wheel with his left hand, while in his right he holds some wet sand which he now and then allows to touch the wheel so as to supply the quartz for cutting the jade. The wheel does not continue to revolve in one direction, for on looking at the second illustration it will be seen that the power is supplied from the feet to a cord looped round the axle, and the wheel is made to revolve for a few seconds to the right and then as the other foot comes into play its action is reversed.

When the rough cutting away has been done the large wheel is removed and smaller wheels in turn take its place, and then the different tools as shown in the third illustration are used as required. The tubes on the man's right are used for carving the rounded portions and are also used for making

beads, but the most useful is the pencil-shaped tool shown against the right breast; it is with this that the principal carving is done, for it enables the sand to be ground into all sorts of hollows and corners.

When fine holes are required to be bored he will employ a tool shown in the next illustration. This is a drill made of iron, into the point of which has been set a small piece of diamond or sapphire and by means of the stick and string it is made to rotate violently.

The last illustration shows the polishing process. This is first done by means of a large wheel made from a preparation of fine sand and sealing-wax, then smaller wheels and pencil-shaped pieces of the same

material are used to get into all the small hollows, and lastly a pointed piece of bamboo with leather over it is worked all over the carving to give it a final polish.

Although one cannot expect to do full justice to gems and stones in any reproduction, everything that is possible has been done in the accompanying plate to give the reader some idea of the kind of work turned out by the Chinese cutter.



THE CUTTER USING A DRILL ROTATED BY STICK AND STRING FOR BORING FINE HOLES

- |  |   |  |
|--|---|--|
| <p>1</p> <p>BIRD (GREEN AND<br/>WHITE JADE)</p>  | <p>2</p> <p>BOY CARRYING<br/>SHOES (AGATE)</p>        | <p>3</p> <p>INSCRIPTION IN MANCHU<br/>"PURIFY YOUR MIND"<br/>"HEAVENLY" YELLOW<br/>JADE)</p> |
|  | <p>4</p> <p>SQUIRREL<br/>AND FRUIT<br/>(CORAL)</p>    | <p>5</p> <p>LOU SHING,<br/>GOD OF LONG<br/>LIFE, RIDING<br/>A STAG<br/>(MALACHITE)</p>       |
| <p>6</p> <p>SI-WANG-MU, QUEEN<br/>OF THE IMMORTALS,<br/>WITH HER BIRD<br/>(LAPIS LAZULI)</p> | <p>7</p> <p>SQUIRREL<br/>AND MELON<br/>(AMETHYST)</p> | <p>8</p> <p>CRABS AND<br/>LOTUS<br/>(BLACK AND<br/>WHITE JADE)</p>                           |
|  | <p>9</p> <p>FIGURE OF<br/>BOY<br/>(CARNELIAN)</p>     | <p>10</p> <p>LIONS<br/>(CORAL)</p>   |
| <p>11</p> <p>CAMEO<br/>(AGATE)</p>   | <p>12</p> <p>HOHO BIRD<br/>(TURQUOISE)</p>            | <p>13</p> <p>MUD-FISH AMONGST<br/>LOTUS LEAVES<br/>(CLEAR GREEN JADE)</p>                    |

1  
BIRD (GREEN AND  
WHITE JADE)

2  
BOY CARRYING  
SHOES (JADE)

4  
SQUIRREL  
AND FRUIT  
(CORAL)

3  
GOD AT LONG  
LIFE WITH  
A STAG  
(JAVACHITE)

6  
SI-WANG-MU, QUEEN  
OF THE IMMORTALS,  
WITH HER BIRD  
(LAPIS LAZULI)

7  
SQUIRREL  
AND MELON  
(AMETHYST)

8  
FIGURE OF  
BOY  
(CARNELIAN)

9  
LIPS  
(JADE)

11  
CAMEO  
(AGATE)

12  
HOHO BIRD  
(TURQUOISE)

13  
CAMEO  
(JADE)

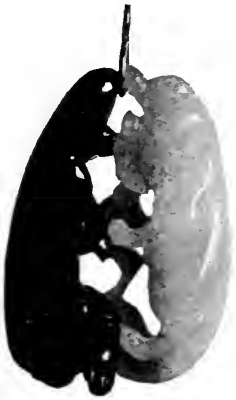








POLISHING A STONE BY MEANS OF A WHEEL



TWO LIONS (ONYX)

No. 1 represents a bird of green jade amongst white jade foliage and although the stone is only one-eighth of an inch thick the reverse side is of quite a different design. No. 3 is a fine piece of yellow jade on which is written in Manchu "Purify your mind." No. 5. This charm, kindly lent for reproduction by Messrs. Liberty and Co., of Regent Street, from their collection, is of malachite and represents Lou Shing, the god of longevity, riding on his stag and holding in his hand the

fruit of immortality. No. 6. This is cut from lapis lazuli and shows Si-Wang-Mu, Queen of the Immortals, with her messenger bird. No. 7 shows where a piece of white crystal has been found adhering to a piece of amethyst, and has been worked into a squirrel eating a melon. No. 8 is worked from a piece of black jade. No. 12 is from turquoise and represents the Ho-ho bird, the emblem of gentleness and virtue; it was a favourite decoration of the late Dowager Empress. No. 13 is a splendid piece of clear green jade and shows a mud fish amongst lotus leaves. The Chinese garments button down the left side and these charms are worn hanging

by a piece of silk from the top button. On to the silk are often threaded pearls and other stones; the gold rings shown are not the original fittings.

I should like to add in conclusion that the whole plant for working these stones does not, I should think, cost more than £5 or £6, and there is no reason why some of the art schools in England should not take up this line of work, for the hills of Derbyshire, Wales and other districts produce excellent stones for working into these gems.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—We referred last month to the first exhibition of the newly formed Society of Humorous Art held at the galleries of Messrs. Manzi, Joyant and Co. in Bedford Street, Covent Garden, and now have pleasure in supplementing our remarks by reproductions of a few of the drawings exhibited. Apropos of



SKETCH FOR A POSTER FOR MR. PÉLISSIER OF "THE FOLLIES"

BY E. T. REED



"THE LION COMIQUE: A MUSIC-HALL STUDY"  
BY FRANK REYNOLDS

these, we have to observe that as most of the drawings shown in the exhibition had already appeared in other publications, the area of selection was necessarily restricted. As a pendant to these we are fortunate in being able to give a couple of pages of drawings from a sketch book of Phil May, whose early death was such a great loss to British humorous art. The sketch-book from which our reproductions have been made was kindly lent by Mr. A. S. Murdoch, of Hampstead.

We offer our hearty congratulations to Sir Arthur Lasenby Liberty on the honour of Knighthood conferred upon him by the King. As founder and head of the world-famous establishment in Regent Street, and in various other capacities, he has exerted a remarkable influence on the elevation of public taste, and as a recognition of this the honour he has received is thoroughly well deserved. The honour of a baronetcy was conferred at the same time on Mr. Thomas G. Jackson, R.A., the distinguished architect, who, among many other notable achievements, has rendered signal service to the nation by his work in connection with the saving of Winchester Cathedral from collapse. Sir Thomas is to deliver two lectures this month at the

Royal Academy—his subject on Monday the 24th being Byzantine architecture with special reference to the churches at Constantinople and Salonica, and on the 27th Italo-Byzantine and Italian Romanesque architecture.

The winter exhibition of the Royal Academy, consisting of a retrospective collection of the works of the late Sir Lawrence Alma-Tadema, will assist the task of estimating the nature and extent of his contribution to the art of painting. The most noticeable feature is that, artistically, there appear to be two Alma-Tademas. On the one hand, in such pictures as *The Death of the First-Born*, *Egyptien à la Porte*, *A Roman Scribe*, *Egyptians Three Thousand Years Ago*, *Claudius*, *Through an Archway*, *Ave, Caesar! Io Saturnalia*, we are confronted with a painter whose colour is noble and impressive; on the other hand, there is the Alma-Tadema of the popular and final phase, whose miraculous skill was frittered away upon dainty triviality at the expense of the decorative and dramatic intent of his canvas as a whole. Every one will be grateful to the Royal Academy for the exhibition of the pictures we have mentioned. The great difficulties of the science of modern painting Alma-Tadema instinctively evaded;



BY DUDLEY HARDY

## Studio-Talk



"QUID NUNC?"

BY JOHN HASSALL

he used the easiest of all conventions, but with greater genius than any of his contemporaries. At his best, as a craftsman he fell just short of some of the "little masters" of Holland of the seventeenth century, but like Meissonier who practised the same method and unlike the Dutch masters, his touch was often merely deliberate and patient, rather than intimate, in its suggestion of detail.

The Diploma and Gibson Galleries at the Royal Academy, after being closed for some time for repairs, were re-opened last month. Admission to these galleries is free from 11 A.M. to 4 P.M. daily.

Charles Conder, some of whose works have been lately shown at the Leicester Galleries, had a great consciousness of beauty which enveloped even his least successful canvases with distinction and ran effective riot in the "decoration" by which he made his name. In this exhibition the later, uncertain developments of his art that preceded a fatal illness were too much in evidence, though they would have found an interesting place in an exhibition completely representing his career. Two volumes of sketches bound by the proprietors of the gallery revealed the exquisite and sensitive appreciation

of form that too rarely showed itself when Conder was using a loaded oil brush instead of one charged with water-colour or a sympathetic pencil.

The exhibition of Mr. Spencer F. Gore's and Mr. Harold Gilman's paintings at the Carfax Gallery gives rise to the question as to what future there may be for the methods they employ in the



"THE MAGICIAN"

BY RENÉ BULL

hands of the rising generation. Mr. Spencer Gore's work especially attracts attention by its success in the style he affects. It is quite true that a habit can be formed of seeing the decorative aspect of a scene before any other aspect of it—an aspect which embraces all the subtleties of values that impressionism alone can cope with. The decorative aspect is part of the "impression." When once the artist has disciplined his vision there is nothing that does not present a decorative aspect: the "subject" picture disappears simply because everything makes a subject. The danger which besets this modern school is that of compromising with effects too difficult for them, leaving us with a very shallow piece of pattern-work, fascinating, perhaps, to look upon for the first

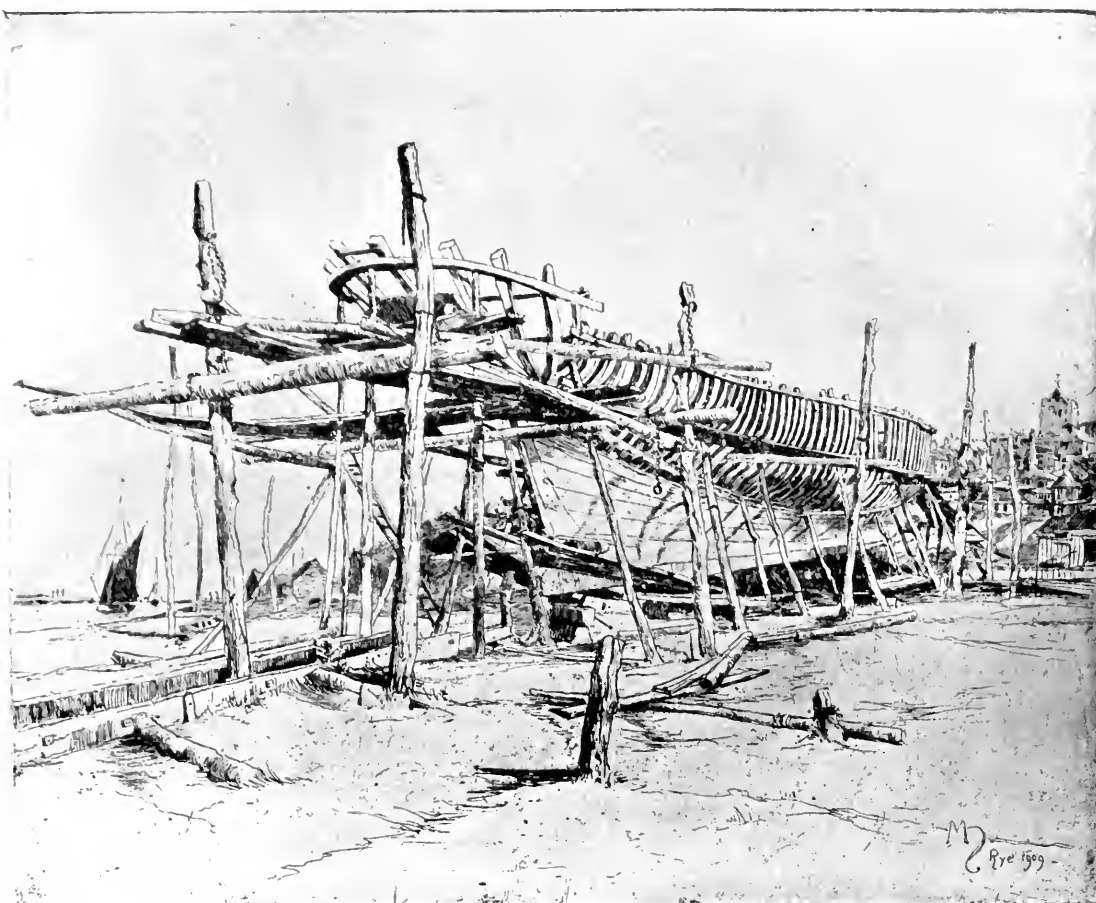


DRAWINGS FROM  
ONE OF PHIL  
MAY'S SKETCH-  
BOOKS



DRAWINGS FROM  
ONE OF PHIL  
MAY'S SKETCH-  
BOOKS





"HIGH NOON IN THE BOATYARD—RYE"

ORIGINAL ETCHING BY MARTIN HARDIE, A.R.E.

time, but something which would weary the person who attempted to live with it. The exhibitors at the Carfax Gallery do not shirk the difficulties of their programme. Their independence of "subject" in all but their own specialised sense, does not permit us to accuse them of wilfully seeking out something unbeautiful in sentiment for representation, otherwise, certainly Mr. Gilman could be charged with making a positive cult of the meaner aspects of the human physique in his nudes.

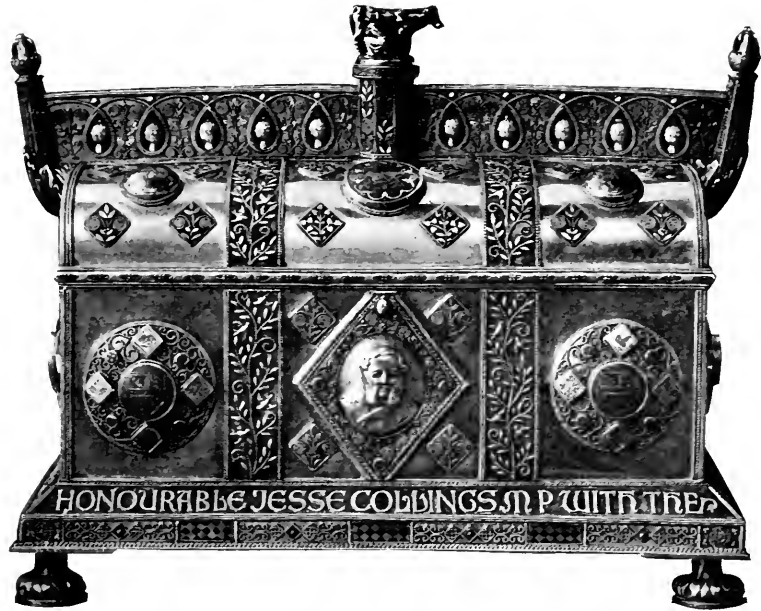
Among the forty-three interesting and, in several instances, very charming etchings recently exhibited at the Baillie Gallery by Mr. Martin Hardie, A.R.E., we have chosen for reproduction the remarkably accomplished and original plate *High Noon in the Boatyard—Rye*. In this the artist's conception has been expressed in the most legitimate way of the etcher, inspired by unerring instinct for the essential lines of the subject, controlled by an admirable sense of design. The exhibition contained other notable plates of distinguished quality.

Lucien Pissarro, the gifted son of the great French Impressionist, was fortunate in his early environment. His father had been a pupil of Corot. He knew intimately all the great men of the day, about whose names time has woven a halo of romance. Painting with his father in the quiet farmlands and valleys of France, the constant companionship of the most profound thinker of the original band of French Impressionists must have been a unique training for the young artist. Memories of the fight with the official art of the Salons coloured his young years. In such an atmosphere of stirring artistic development and thought, the quick sensitive mind of the young painter blossomed like the rose. Lucien Pissarro had thus from the first acquired a grasp and understanding of the essential principles of landscape painting. It is many years since Pissarro settled in London. His career has been successful in the best sense of the word (the success which is possible only to a master), although of public or official recognition he has had little. Quite recently however there have been





signs of a belated appreciation of the beauty of his art. He has been a member of the New English Art Club for many years, and a leader of the more advanced society of painters who exhibit at the Carfax under the title of The Camden Town Group, or "Neo-Realists," as it has been suggested they should more fittingly be called. To all lovers of Nature and of good art, Pissarro's work makes an irresistible appeal. The beautiful books which he has produced at his "Eragny Press" in Hammersmith are widely known and appreciated. One of the latest productions of this Press is the "Album de Poèmes tirés du livre de Jade," some pages of which were shown at the recent Arts and Crafts exhibition at the Grosvenor Gallery.



SILVER-GILT CASKET PRESENTED TO THE RT. HON. JESSE COLLINGS, M.P., BY THE CITY OF BIRMINGHAM. DESIGNED BY ARTHUR J. GASKIN AND EXECUTED BY THE STUDENTS OF THE VITTORIA STREET SCHOOL OF ART, BIRMINGHAM  
(See next page)

In June last a meeting was held in Kensington to consider the advisability of forming a Guild for Artists on a religious basis to include both men and women "whose main work is any branch of art." At St. Paul's Chapter House early in November a number of musicians, painters and craftsmen assembled and formed this Guild. The Bishop of Winchester was elected and has agreed to become President for the first year. The Guild seeks to unite in a common Society those artists who believe in the Christian Faith and find in it an inspiration for their life and their art. The Hon. Secretary, Miss M. C. M. Bergman, 107 Goldhurst Terrace, South Hampstead, N.W., will forward particulars to anyone wishing for them.

Exhibitions of the last month included oil paintings and water-colour drawings by Evert Moll at the Ryder Gallery; water-colours of Morocco and Algeria by Maurice Romberg at the Dowdeswell Galleries. Mr. Wynne Apperley's Impressions of the Riviera at Messrs. Walker's Gallery, and "Villas in Italy and Gardens in England" by Mr. Geoffrey Birkbeck at the Goupil Gallery, where also were to be seen interesting interpretations of Indian and Japanese landscape by Mr. John Varley.

The Chelsea Arts Club Annual Costume Ball will be held at the Royal Albert Hall, Kensington, on Wednesday, February 26. Tickets are one



END VIEW OF CASKET ILLUSTRATED ABOVE

guinea, and fancy costume must be worn. Mr. G. Sherwood Foster, 15 Queen's Gate Terrace, S.W., is in charge of the arrangements.

**B**IRMINGHAM.—The City Council in recently conferring the freedom of the city on two of its most distinguished citizens very wisely gave the commission for the caskets containing the Council's resolutions to the Schools of Art under its control. The casket presented to the Right Hon. Jesse Collings, M.P., was designed by Mr. Arthur Gaskin, the Head Master of the Vittoria Street School, and executed by the students under his supervision. It is of silver finished in its natural colour, with gold damascening employed effectively in the applied ornament. Enamel is judiciously used in the cresting, the central feature of which typifies Mr. Collings' well-known interest in agriculture. The other casket, presented to the Right Hon. William Kenrick, was designed by Mr. R. Catterson Smith, the Head Master, and executed by the students at the Central School. It is of silver-gilt, and is

crowned with figures commemorating the scholarships founded at the Central School by Mr. Kenrick; while in the side are two low relief panels beautifully modelled by Mr. T. P. Spall, the modelling master, illustrating Millais' *Blind Girl*, presented by Mr. Kenrick to the Art Gallery, and Ford Madox Brown's *Last of England*, acquired by the Art Gallery Committee under Mr. Kenrick's chairmanship: the general effect being very rich and harmonious in its colouring. The City Council is to be congratulated on the encouragement it has given to the young craftsmen of the city in thus using their abilities when possible, and it is to be hoped that the precedent will be widely followed by other public bodies, in commissioning well-designed craftwork rather than in purchasing the stock designs of the manufacturer. A. McK.

**A**BERDEEN.—One of the most recent additions to the Aberdeen Art Gallery is the large portrait of Lady Robertson, by Sir. W. Q. Orchardson here reproduced. Painted when he was at the very height of



PORTRAIT OF LADY ROBERTSON

(Aberdeen Art Gallery)

BY SIR W. Q. ORCHARDSON, R.A.



"HIGHLAND SHEEP"

(*Society of Scottish Artists*)

BY ANDREW DOUGLAS

his powers, it is probably the most completely successful work in this genre which this distinguished painter ever produced—rich and harmonious in colour, charming in design, and redolent throughout of that subtle mastery which makes his work unique in modern British art.

**E**DINBURGH.—The Society of Scottish Artists is nearing the close of the second decade of its existence, and it has never better justified its place in the world of art than by the collection of pictures, drawings, and applied art recently shown in the galleries of the Royal Scottish Academy. One can point to stages in its career when the main interest lay in the work of non-members. To-day it is otherwise. The first aim of the society is "to stimulate the younger artists to produce more original and important works," and the second proposition which the society set before itself, of obtaining "interesting and educative examples of various schools of modern and past art," has fallen very much into the background. One reason for the new phase doubtless is that the Academy has developed this idea during recent years so strongly that it has become less necessary for the younger society to

continue in the same line. This also may have led the society to strike out in a new direction by the introduction on a scale of some importance of examples of various forms of applied art.

The new departure is justified, seeing that the establishment of the Municipal College of Art has opened wider the portals of education in the city, and the time may not be distant when applied art will have the galleries to itself for some period of the year. Meantime the recent display has served to draw public attention to the many beautiful forms in which art may find suitable expression. Apart from the loan examples by one or two notable English artificers, the most important contributions included beautiful iron-work by Thomas Hadden, a gesso panel by Margaret Macdonald Mackintosh, enamels by J. Cromer Watt, bookbinding by Miss J. E. Pagan and John Macbeth, and stained glass panels and cartoons by Douglas Strachan and R. Anning Bell. Of the five hundred and twenty-six exhibits nearly a hundred were applied art.

The chairman of the council of the society, Mr. A. E. Borthwick, sent two paintings, one depicting

## Studio-Talk

Christ the Consoler standing beside the bowed figure of a sorrowing woman, but the more important work was *Syrinx*, the Arcadian nymph who fled from the importunities of Pan and was metamorphosed into a reed from which the nature god made his flute. The illustration shows, as well as a monochrome reproduction can, how Mr. Borthwick has realised the subject. By virtue of his *Highland Sheep* and *Maternal Instinct* Andrew Douglas has stepped at a bound into the front rank of animal painters. In the former, with its powerful characterisation, not the least impressive feature was the painting of the sky.

Walter Grieve's *Carberry Hill 1567* was a cleverly executed historic group, with Queen Mary and by her side Bothwell as leading features, while a semi-nude figure among the soldiers and bystanders seemed to be declaiming something to the unfortunate Queen. The composition and colour were striking and the figures full of character and vitality, with a Spanish influence too abundantly evident. The colour motive of Stanley Cursitor's large picture of a lady reclining on a couch was reflected in its title *Ivory and Rose*. It would have been a gain had greater simplicity

been observed in working out the motive, but the painting, which showed very commendable ambition in a young artist, attained a high quality of craftsmanship allied to its artistic virtues. In *After the Storm* J. Campbell Noble realised the closing stages of a conflict in nature, and not less satisfying was his *Sunset*, a river scene with the warmly tinted clouds of the passing day. Other

landscapes of note were W. Y. Macgregor's virile *Sands of Morar*, R. B. Nisbet's *Stormy Moonlight*, C. H. Mackie's *The Balcony, Venice*, W. M. Frazer's *The Ending of Autumn*, with its reposeful beauty, Henderson Tarbet's opulently rendered *October in the Dell*, James Riddell's *Canadian Birches*, well composed and duly reticent in colour, Walter G. Grieve's richly phrased moorland scene, and A. R. Sturrock's *Rainbow Valley*, portentous in its cloud masses. Robert Noble's *Spring Garden* was notable for its wealth of rhododendron blossom.

Among the portrait and figure work a leading place was taken by Robert Hope's *The Gipsy*, a figure of a girl in a red shawl that was a departure both in type and method of handling. David Alison's portrait of Mrs. Ewen showed a gain in suavity without loss of character. T. Martin Ronaldson had three portraits that indicated advance in his art, particularly that of his wife; and examples of portrait and figure work that merit mention were contributed by Robert Home, Sara McGregor, Graham Glen, F. C. B. Cadell and Malcolm Gavin.



"SYRINX" BY A. E. BORTHWICK, R.S.W.  
(Society of Scottish Artists)

high, and it was satisfactory to find a comparative absence of all attempt to realise in water-colour what can be more suitably presented in oil. The principal work in the room was curiously a large oil painting on fine canvas by Robert T. Rose, placed there probably because the effect was suggestive of water-colour. Named *The Wilderness*, its suggestion of wide arid space and unclouded



sky gave point to the lovely nude figure of the seated mother bending over her child; it was impressive in its emotional and intellectual appeal.

A. E.

PARIS.—The exhibitions which marked the close of the year 1912 were as usual very many in number. This need not, however, be taken to imply that among these numerous shows there was, on this occasion at any rate, anything in the nature of an epoch-making achievement. Nevertheless, there were here and there works of merit which call for a word or two of mention. First of all at Durand-Ruel's there was an exhibition of recent work by Maxime Maufra. Two rooms were set apart for his pictures, in the first of which, besides a large decorative panel commissioned by the Government for the



EAGLE CARVED IN OAK BY R. BIGOT  
(Collection Leborgne)



TURKEY CARVED IN WOOD BY R. BIGOT  
(Musée du Luxembourg)

Musée du Luxembourg, was hung a series of works in which the artist depicted those Breton shores so well known to him. He here showed himself worthy of his own reputation and of the place which he occupies in the school of Impressionism. The other gallery was reserved for paintings executed by Maufra on the shores of the Mediterranean which the artist has known how to depict in their true aspect and with commendable fidelity.

The society called "L'Eclectique," held its fifth show at the Galerie des Artistes Modernes, with a collection of work by Argentine and French painters. As to the Argentine collection I am unable to point to any productions of very personal outlook, but in the case of the Frenchmen, on the contrary, I must refer to certain exhibitors whose work was particularly happy; such as Prouvé, that excellent Lorraine artist, who showed some powerful studies in tempera of the peninsula of Quiberon, Augustin Rey (views of Lake Como); André des Fontaines, whose pastels are admirable visions of nature; P. Calmettes (fine paintings of interiors), and Grosjean (landscapes). Decorative art was particularly well represented here, and several of the exhibitors came very near perfection. I would



DINING-ROOM WITH GREY WOOD PANELLING

DESIGNED AND EXECUTED BY ANDRÉ GROULT



SMALL DRAWING-ROOM (PETIT SALON) (*Salon d'Automne, Paris*) DESIGNED AND EXECUTED BY ANDRÉ GROULT



DECORATIVE PANEL (DETAIL)

(*Salon d'Automne*)

BY ANNE ESTELLE RICE

mention the faience, porcelain and stoneware of Damouse : the carved wood animals of R. Bigot, revealing his remarkable technique : the work of Maurice Dufrène, who showed some very successful bronze fittings for lighting and that of Jean Dunand, a master of copper work.

In the Marcel Bernheim galleries one found another and equally delightful exhibition of pictorial and decorative art under the title of "L'Art Intime." Among the pictures the wash drawings by Mlle. Marguerite Barthélemy, executed with rare technical excellence, deserve the highest commendation : as also the flower-pieces of Henri Dumont, a past master in this branch, the bold *Chemin au soleil* by Madeline, and the scenes from Berry by that excellent painter of country-life Fernand Maillaud. In the section of Decorative Art one remembers the leather work of Mme. Berthe Cazin, the ceramics of M. and Mme. Massoul, and the glassware by Daum.

At the exhibition of the Painter-Etchers of Paris, at Brunner's galleries, I noted some excellent Parisian scenes by Frank Boggs, a pleasant *Partie de bridge* by Caro-Delvaile, views of Montmartre by Chénard-Huché, some exquisite pastels by Jules Chéret, and lastly I would refer in particular to the work of a new-comer, M. Ed. Chimot, whose pastels and engravings are decidedly worthy of the attention of collectors.

The largest collection of nineteenth century French pictures, that of M. Rouart, has been recently dispersed by auction in Paris. At this sale the works of Daumier, Corot, Millet and Degas touched prices hitherto undreamed of. Here we had an undoubted triumph for these masters, to whose genius THE STUDIO has always paid the homage due to it.

H. F.

During the early stages of the Arts and Crafts movement that spread so rapidly over the Continent from England, design in France was chiefly remark

able for its *outré* and strained attempts at originality. The last few years, however, have witnessed a growing appreciation among artists and public alike of something more vital and lasting than merely bizarre characteristics. Apart from the exhibitions of La Société des Artistes Décorateurs, the Salon d'Automne, since its inauguration in 1902, has done more within the last three years for the decorative artist than any other society which includes in its annual exhibitions a section devoted to the decorative arts. Whether the work exhibited in the recent exhibition in the Grand Palais was better than that which is to be found in most furnishing establishments, is a subject for a more lengthy discussion than space permits, but it at least showed that the designers are beginning to rely more on their own brains and less on a well stocked portfolio of ancient models and patterns which have no bearing on the needs of to day.

In the recent Autumn Salon, most noticeable amongst the names as designers were those of artists who have already made a European fame for themselves as painters of easel-pictures. That they

should turn their attention to furniture, wall-papers, carpets, etc., is a fact of great interest, though it is less common in France than in Germany to find prominent painters who do not consider it beneath their dignity to design a wall-paper, or the interior fittings of a room, with as much enthusiasm as they would employ in a decoration for the Panthéon. At the same time, the painter who later in life attempts to express himself in the crafts will find more constructional difficulties than he who has early recognised that an artist should be a specialist in all that pertains to art, and not simply a well-informed master in the lesser branches of landscape, portraiture and illustration. At present it is in the artist painter's lack of constructional knowledge and inability suitably to apply the various materials used that the weakness of his design makes itself apparent; colour in almost every instance is excellent, but if, instead of leaving constructional details to a workman, he possessed a greater knowledge of how his design was to be reproduced in wood or fabric, a more lasting as well as a more masterly production would evince itself, and embody his own original ideas and motives with greater force.



"ITALIAN LANDSCAPE"

(Schulte's Salon, Berlin.— See p. 72)

BY KARL HAGEMEISTER



"LAKE SCHIWIELOW (MARK BRANDENBURG)"  
BY KARL HAGEMEISTER

(Schulte's Salon, Berlin)

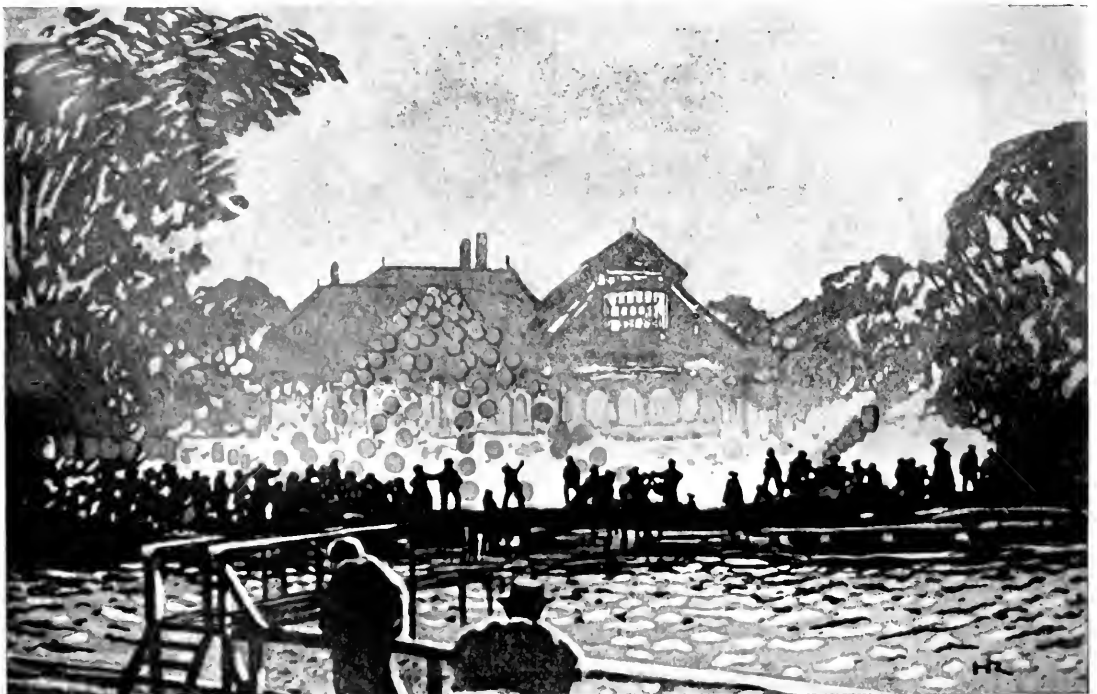
On entering the recent exhibition, one was met by a fascinating display of colour in the work of the pupils of the Martine École d'Art décoratif and some distinguished appliqué designs in black, rose, white and bright green, executed on cushions and other necessities pertaining to a living room, by Maurice and Henri Monnot. In the large section of the gallery devoted to the exhibition of interiors, the garden furniture by Robert Mallet Stevens was most attractive, each detail showing a fine architectural knowledge behind the extreme simplicity of design and arrangement. The same artist's dining-room with black woodwork and green carpet and his various framed interior designs also deserve more than a passing notice.

For colour-charm the dining-room with grey wood panelling and furniture in African plane wood by André Groult, was intensely interesting. The window recess, in which hung a simply designed bird-cage in grey, against green bordered white curtains, and containing a table in satin-wood on a black carpet, was quite excellent. The "petit salon" by the same designer was less restful in colour, but amongst the many other exhibits it was one of the most distinguished. For thoughtful conception the young lady's bedroom with a scheme

of decoration in blue by Miss M. Constance Lloyd, was remarkably enticing, and other rooms by Paul Follot, Maurice Dufrene, Pierre Selmersheim, L. Bigaux, and E. Ausseur, presented features of interest.

In the upper gallery a distinguished and worthy position was given to the *Panneau décoratif*, by Miss Anne Estelle Rice, in which she manifested a fine sense of colour and vigorous use of line. It was indeed one of the most interesting decorative paintings in the exhibition. The *Fragment décoratif pour une École* and the *Décoration pour une bibliothèque*, by Georges Desvallieres, too, were uncommonly attractive. Amongst many excellent designs for tapestries and other fabrics and for wall-papers, the most unique were by Hermann-Paul, François Carlegle, André Barbier, R. D. Simpson, Madame F. Maillaud and Miss M. Constance Lloyd; and I noted too some interesting examples of table glass by François Decorgemont, and leaded glass by Auguste Labouret. E. A. T.

**B**ERLIN.—At the Schulte Salon a Karl Hagemeister exhibition aroused general interest, as it helped to establish the reputation of an important German painter. It was arranged as a supplement to the



"A SUMMER FESTIVAL" (COLOURED WOOD ENGRAVING)  
(Berlin Secession)

BY HEINE RATH





"RUSSIAN BALLET (SCHEHERAZADE)." ORIGINAL ETCHING BY ERNST OPPLER

demands of modernism and yet an old masterly ripeness pervades his work. Another of the exhibitions held recently at Schulte's was that of pictures by Erich Erler, the autodidact from the Engadine, who surrounded us with the dazzling world of Alpine snow solitudes in which only the ultramarines of the shades and the gentian blues introduced strong local colour.

The winter exhibition of the Berlin Secession was devoted to the Graphic Arts, which were represented on a comprehensive scale.

Karl Schuch show referred to in last month's notes, as both painters were close friends and members of the Leibl and Trübner circle. Hagemeister commenced as a worthy pupil of the heroic Friedrich Preller, but it was the friendship with Schuch and Trübner that awakened his pictorial sense. In company with them he studied Hals and Rembrandt in their own country, and a sojourn with Schuch in Venice aroused in him the passion for tone. While studying in Paris he became interested in Manet and his methods. Landscape has always been the source of his inspiration, but he has also done much animal painting. Of animals in their wild state he has no little experience, for besides being a painter he is a keen sportsman. His colour has often the richness and sap-piness of the Dutch masters and the perfume of the Barbizon men, but he has always striven to be a devoted servant of Nature. He responds to all the

Daumier, Menzel, and Millet served as examples of great old art, and present-day mastery was exemplified in works by Larsson, Zorn, Forain, Liebermann,



"MID-DAY HEAT"

(Schulte's Salon, Berlin)

BY ERICH ERLER



Trübner and Kalkreuth, as well as the popular illustrators Thöny, Gulbransson, and T. T. Heine. The general impression left by the entire display was one of refreshing vivacity, but closer inspection aroused longings for less arduous progressivism. Any one who regards precise draughtsmanship as the basis of any method of expression could not help feeling that what was gained in breadth was lost in depth. This became clear also in presence of works by L. Corinth and U. Hübner. Careful execution was conspicuous in Baluschek's treatment of motifs drawn from poor neighbourhoods and in Brandenburg's queer and fantastic figures. The illustrations with which Markus Behmer has accompanied the exotic caprices of Voltaire were marked by precision and gracefulness, and psychologic finesse characterised Emil Orlik's etched portraits. One was curiously reminded of Ostade and Dürer in Klaus Richter's miniature water-colours with all the glowing tonalities of old Limoges enamels. Barlach proved the genuineness of his talent for sculpture by drawings in which the same plastic energy and primitive character could be

discerned. It could be seen that impressionism had left its mark on the technique of the gifted W. Giese and imparted a decorative quality to the realistic wood-cuts of Heine Rath; also that it had enabled Sterl to grasp the movements of the toiling worker and W. Geiger to summarise bull-fights in a kind of graceful shorthand, while it lent charm to the romanticism of Hans Meid in his Don Juan cycle, and certainly proved useful to others, such as P. Paeschke with his natural tendency to over-conscientiousness, E. Oppler, W. Rösler and Paul Bach. A welcome feature of the display was the inclusion of drawings by sculptors, such as Gaul, Kolbe, Lehbruck, and Hoettger, in which the diversity of their graphic expression was manifest.

Casper's Salon has been removed to a larger and very appropriate home, and the new domicile has been inaugurated with an adequate collection of well-selected oil-paintings and drawings by artists of various countries and of acknowledged repute. The graphic section was exceedingly good, and



"THE RIALTO BRIDGE"

(Berlin Secession)

FROM A DRAWING BY PAUL PAESCHKE



"AVIATION STATION"

(Berlin Secession)

FROM A DRAWING BY PAUL PAESCHKE

well-known men like Legrand, Storm van's Gravesande, Steinlen, Le Gout Gérard, Klimt and K. Kollwitz, afforded enjoyment in company with rising artists like Meid, Büttner and Grossmann.

J. J.

WASHINGTON.—The trustees of the Corcoran Gallery of Art at Washington in presenting to the public at the capital city of the nation the fourth exhibition of Contemporary American Oil Paintings, which closed on January 26, succeeded in assembling a collection that included canvases by many leading artists whose names are well known on both sides of the Atlantic and who have contributed materially to the support of the claim that their work ranks with the best that is produced to-day anywhere. These exhibitions are held biennially in well-lighted galleries with dignified architectural environment, and are really an important event in the history of the fine

arts in America. Some of the most noteworthy pictures at the recent exhibition were lent by the owners, and were not in competition for recompenses. The Hon. William A. Clark placed at the disposal of the trustees the sum of five thousand dollars to be awarded in prizes. The first prize of two thousand dollars with the Corcoran Gold Medal was awarded to Mr. Childe Hassam on his exhibit entitled *The New York Window*; the second prize of fifteen hundred dollars with the Corcoran Silver Medal to Mr. Daniel Garber on his exhibit entitled *Wilderness*; the third prize of one thousand dollars with the Corcoran Bronze Medal to Mr. Gardner Symons for his picture entitled *Breaking of the Winter Ice*; the fourth prize of five hundred dollars with honourable mention to Mr. Carl Nordell on his exhibit entitled *Femme Nue*.

Two hundred and forty-six pictures were to be seen here, each one having its neutral background of wall space to give it a proper setting. The

## Studio-Talk

"clou" of the exhibition was without doubt Mr. John Singer Sargent's group of six paintings, five of which were portraits. Those of Mr. Joseph Pulitzer, Mrs. Pulitzer and of Mrs. Arthur Hunnewell, lent by their owners, were perhaps the best examples of the master's consummate skill. Miss Cecilia Beaux's portrait of the Hon. Sereno E. Payne, lent by the Ways and Means Committee of Congress, bore every evidence of being a faithful translation to canvas of the personality of a typical American representative of the people. Mr. Joseph de Camp's portrait of Frank Duveneck the well-known painter, lent by the Cincinnati Art Museum, revealed all the qualities of a superior work of art. Mr. Hugh H. Breckinridge's portrait of Dr. Edgar F. Smith, provost of the University of Pennsylvania, lent by that institution, was a most creditable performance absolutely sincere in purpose and true to the actualities. A very remarkable work was Miss Annie Traquair Lang's portrait of William M. Chase, the most prominent figure in the American art

world, virile in treatment, conscientious in the noting of essentials and withal painted with the dash and "brio" that command instant attention. Mr. Chase himself was represented by portraits of his wife and daughter, painted with the finished technique for which he is so well known, and also by a study of *Fish* absolutely startling as a bit of realism. Mr. Frank W. Benson's portrait of his daughter was by far the most effective work in the way of light and shade in the show.

Mr. Walter MacEwen's oval entitled *The Magic Mirror*, graceful in conception, impeccable in drawing and delicate in illumination, should be mentioned as a picture attractive alike to laymen and artists. Mr. John W. Alexander's canvas entitled *The Gossip*, a charming figure of a young woman taking tea, painted in a characteristic manner on an absorbent ground, was one of the gems of the exhibition. Mr. Leopold Gould Seiffert showed two capital studies of the fisher folk



"WILDERNESS"

(Corcoran Gallery of Art, Washington)

BY DANIEL GARBER



*(Corcoran Gallery of  
Art, Washington)*

"THE GOSSIP." BY JOHN  
W. ALEXANDER

## Studio-Talk

of Holland. Mr. Henry R. Rittenberg was represented by a well-painted *Interior* and a capital of *Still Life*. Miss Alice Worthington Ball exhibited an interior entitled *Quarter After Ten*, possessing qualities of colour, texture and lighting that placed it in the first rank. Mr. Gari Melchers' fine figure of a *Fencing Master*, lent by Mr. E. Chandler Walker, was most impressive. He also contributed a carefully executed conception of *Christ and his Disciples at Emmaus*, with a most beautiful colour-scheme and in addition a *Church Interior*, vibrant in the light from a chancel window.

Exponents of the art of landscape painting were well represented by works, such as Mr. Elmer W. Schofield's *February Morning*, Mr. Edward W. Redfield's *The City at Night*, Mr. Emil Carlsen's *A Wood Interior*, Mr. J. Alden Weir's *Autumn*, Mr. Willard L. Metcalf's *The Red Bridge*, and Mr. John W. Beatty's *Hills of Plymouth in September*. Mr. George Oberteuffer sent a thoroughly artistic

rendering of *Springtime, St. Sulpice*. Mr. Frederick Waugh's *Oncoming Wave*, Mr. William Ritschell's *Rockbound Coast, California*, Mr. Lionel Walden's *Moonrise*, gave one a good idea of the progress of the marine painters. Some noteworthy nudes should be mentioned, such as Mr. Eugene Paul Ullman's *Femme à la Houppé*, and Mr. A. Warshawsky's *Resting Dancer*. E. C.

PHILADELPHIA.—The fourth special exhibition of works by eminent living American painters recently held in the gallery of the Art Club of Philadelphia included but one example by each of the thirty-seven artists represented, selected by a committee of the lay members of the club, John Howard McFadden, President, Westcott Bailey, A. G. Hetherington and George W. Elkins. The committee, in hanging the pictures, succeeded in spacing them in such a way as to give them every advantage possible for the appreciation of their qualities and



"ROCKBOUND COAST, CALIFORNIA"

(Corcoran Gallery of Art, Washington)

BY WILLIAM RITSCHELL



PORTRAIT OF J. DICKINSON-SMITH, ESQ.  
 BY HENRY K. RITFENBERG  
*(Art Club, Philadelphia)*



PORTRAIT OF THE HON. SERENO E. PAYNE  
 BY CECILIA BEAUN  
*(Corcoran Gallery of Art, Washington)*





"TIGERS"

BY ŌHASHI SUISEKI

avoiding the evil of over-crowding so common to to most exhibitions. \_\_\_\_\_

A beautiful example of Mr. Edmond C. Tarbell's work, *The Dreamer*, attracted attention at once upon entering the room, and very justly had the position of honour in the centre of a wall. Mr. George de Forest Brush contributed a very remarkable work, *Florentine Lady*, painted in the manner of the early Italian masters, full of precious quality, of careful drawing, illumination and colour, and unlike anything produced at the present day. Mr. Henry Rittenberg's portrait of F. Hopkinson Smith, artist, author, engineer, was an admirable and convincing study of the character of a well-known figure in the world of American art and letters. A splendid bit of vibrating colour was contributed by Mr. Paul Dougherty in his *Morning—Coast of Maine*. Mr. Gari Melchers was represented by a masterful *Interior. The Desert—Arizona*, by Mr. A. L. Groll, gave a most realistic impression of the plains of the Far West. Mr. Fred. Wagner showed a *Canal in Winter*, true to nature without being

laboured; Mr. Elliot Daingerfield's *The Grip of the Sea* was very effective in its scheme of colour, and Mr. Horatio Walker's *Milking—Evening* was a capital example of the work of one of the few animal painters of America. E. C.

TOKYO.—The accompanying illustrations of works by Komura Suion, Noda Kyuho, Masuzu Shunnan, Ohashi Suiseki, and Sakakibara Shoen, were selected from an exhibition of the Tatsumi Gwa-kai at Uyeno.



"MEMORIES OF THE PAST"

BY SAKAKIBARA SHŌEN





"WILD DUCKS" BY MASUZU SHUNNAN

The Tatsumi Gwa-kai is a very prosperous society, with a membership of some twelve hundred, embracing practically all the well-known Japanese artists of the present day.

Last year this society lost one of its most prominent members by the death of Takahashi Kōko who was only thirty-eight, according to the Japanese way of counting age. He was the son of an artist named Urata Setsuo, and learnt how to wield paint brushes from his childhood. First he became a *monjin*, or pupil, of Setchō of the Sesshū school, and then practised *nangwa* under Inuzuka Shokin. We are told that one of the great yearnings of his younger days was to paint a really beautiful woman. Great was his joy, therefore, when he met at Yamaga, in Kiushu, one Miss Oko Takahashi, a charming actress from Tokyo. He persuaded her to sit as his model,

and the result of his efforts with the brush was a delight to him, but greater was the delight of the actress, who finally prevailed upon him to come to Tokyo and become adopted in her family. Up to that time his name was Urata Kumaki (the family name coming first according to the Japanese custom) and Tenroku was his *nom de plume*, or *gago*, as it is called in Japanese. It was after he became a *monjin* of Matsumoto Fūko, who is still living, that he received a new *gago*, Kōko, which he kept until his death.

Kōko was at his best in historical subjects, especially those of the Fujiwara period (987-1159), but he also did some good *kwacho* (flowers and birds), and landscapes, and won wide recognition when he exhibited *The Mongolian Invasion* at the Tokyo Exhibition in 1906, where he was awarded a silver medal for it. However, he made his name at



"LANDSCAPE" BY KOMURA SUIUN

## Art School Notes

natives, Koko went to Korea and returned full of hope with fresh materials, but within a week of his return to Tokyo, before he was able to execute his commission, he died of a fever contracted during his travels. His friends admired him not less for his talent as an artist than for the remarkably upright life he led.

HARADA JIRO.

### ART SCHOOL NOTES.

LONDON.—Both the first medals for painting from the life in the Royal Academy schools were withheld in December, and Sir Edward Poynter in commenting upon the poor quality of the work in this section ascribed it partly to the exceptional darkness of the closing months of 1912. Whatever may have been the cause, the painting from the life was far below the ordinary standard at the Academy schools. In the competition for the cartoon of a draped figure, only one drawing was shown, and here too the



"FISHING BOATS"  
BY TAKAHASHI KŌKO

the time of the First Art Exhibition held under the auspices of the Department of Education. The work he submitted for that exhibition was one depicting Shigemori giving advice to his father. The jury saw that it was not a mediocre work, but rejected it because it was not quite finished. Kōko's friends sympathised with him, and as a consequence a small hut was constructed just outside the exhibition building in Uyeno Park in order to house the picture and show it to the public. The picture attracted considerable attention and the artist's reputation went far and wide. The *Young Noble of the Fujiwari Period*, here reproduced, was awarded a second prize at one of the art exhibitions of Tokyo.

Koko was commissioned by Viscount Hanabusa, who desired to have a roll of pictorial biography of his own painted for him (a custom still surviving in certain quarters) to draw a scene of the attack made on him in 1884 by the Koreans when he was Japanese minister at Seoul. For the purpose of making personal observation of the manners and customs of the



"SITTING IN RELIGIOUS MEDITATION." BY NODA KŪHO



"A YOUNG NOBLE OF THE FUJIWARA PERIOD"

BY TAKAHASHI KŌKO

(See *Tokyo Studio-Talk*, opposite page)

prize was withheld. The President thought that the landscapes in the Creswick competition, subject *In an Orchard*, were among the best ever shown at the schools, and the first prize of £25 and medal gained by Miss Evelyn Muriel Young was supplemented by a special award of £5 given to Miss Una Hook for the second best landscape. Mr. James Williams gained the first prize for the best design for the decoration of a portion of a public building. The work in this competition was, generally speaking, well above the average, which is more than can be said of the designs for the best composition of colour. The first Armitage prize for a design in monochrome, and the first prize for drawing from the life, fell to Mr. H. E. Quick, who also gained a Landseer Scholarship in painting. In the sculptor's competition for modelling Mr. A. H. Wilkinson was the winner and the travelling studentship in architecture was taken by Mr. Oliver F. Savage.

The annual trial of strength between the London students' sketching clubs, known as the Gilbert-

Garret competition, was held in November at South Kensington, where the sketches and models were displayed in the iron buildings behind the Natural History Museum. The clubs represented were fewer in number than those that competed in the preceding year. The judges, Mr. Seymour Lucas, R.A., Sir George Frampton, R.A., and Mr. Arnesby Brown, A.R.A., gave the award of honour for the best set of sketches to the Royal College of Art. The College, which has gained the award of honour for several years in succession, also carried off four prizes. Mr. A. M. Boss won the first prize for figure (*The Dance*) for the Birkbeck College School of Art, the head-master of which, Mr. A. W. Mason, was one of the originators of the competition now called the Gilbert-Garret. Other prizes were awarded to students of the

Royal Academy, the Polytechnic (Regent Street), the City and Guilds Institute, the Grosvenor Life School, and the Lambeth School of Art.

The winter exhibition of students' work at the St. John's Wood Art Schools showed that the high standard of previous years was fully maintained and in some respects surpassed. The silver medal, for the best paintings of a nude figure and a head, was awarded to Miss D. Litchfield, who also carried off the scholarship for the best drawings from the life. The judges in the figure competitions were Mr. J. W. Waterhouse, R.A., Mr. S. J. Solomon, R.A., and Mr. William Hatherell, R.I.; and for landscape, Mr. Arnesby Brown, A.R.A. The prize given by the proprietors of "The Graphic" was awarded to Miss F. M. Asher; and the Frederick Walker prize (given by Mr. J. J. Walker, a relative of the famous painter) to Miss D. Mostyn. The Montague prizes, given by Lord Swaythling, fell to Miss D. Fairclough, Miss B. Hirschfield, Miss K. Cuff, and Mr. A. K. Hill. The large pictures for wall decoration painted last

## Reviews and Notices

year by some of the students to illustrate episodes in the *Nibelungen Lied*, are still in the studios, and several other paintings of a similar kind are in progress.

W. T. W.

The first annual dinner of the Association of Old Students of the Royal College of Art, South Kensington, was held early last month, when Mr. Alexander Fisher, president of the Association, took the chair. The formation of the Association, which already has a membership of over a hundred, the list including three old students who have attained Academy rank (Mr. Clausen, Mr. Drury, and Mr. Derwent Wood), was prompted by the Report of the Departmental Committee appointed by the Board of Education to inquire into the working of the College during the ten years 1901-1910. The conclusions of that Committee have caused much resentment among many who have graduated at the College, and one of them, Mr. Frank P. Brown, who is acting as hon. secretary of the association and is head master of the Richmond (Surrey) School of Art, has recently published a vigorous defence of the College in a volume entitled "South Kensington and its Art Training" in which the findings of the Committee are reviewed and criticised at length.

### REVIEWS AND NOTICES.

*The Art and Craft of Garden Making.* By THOMAS H. MAWSON, Hon. A.R.I.B.A. Fourth edition. (London: B. T. Batsford.) £2 10s. net.—The very fact that a fourth edition of this work should be called for within a comparatively short time after its first appearance is perhaps the best testimony to its value as an authoritative treatise on the subject of garden making. Mr. Mawson has, indeed, by his proved ability to grapple with all the manifold problems which have arisen in the course of his twenty-five years' practice established for himself a unique reputation, and the respect in which he is held is due not a little to his broad and liberal views of the functions of a garden-designer. Recognising the organic connection of house and garden, and paying due respect to this relationship in his designs, he nevertheless always betrays that ardent love of nature which is a by no means unimportant qualification for those who practise the art of garden-designing. It is an art which calls for a greater exercise of the imagination than is generally supposed; the garden-designer has to think ahead and perhaps may never see the complete realisation of what his mind's eye con-

jectured when his design was first put into shape. Mr. Mawson, however, has happily lived to see the work of years ago come to maturity and in this new edition of his book he is able to offer photographic illustrations of numerous gardens of which only the perspective drawings were given in earlier editions. Among the gardens thus illustrated are those which Mr. Mawson planned for Sir W. H. Lever, Bart., at The Hill, Hampstead, some views of which were given in a recent number of this magazine, though his name was omitted through oversight. Besides making this important change, the author has gone through the entire work and introduced various improvements and additions, so that it is in reality a good deal more than what is usually understood as a new edition. The volume, with its handsome binding of "art" canvas, now consists of 400 pages, crown folio format (15 by 10 inches) and is illustrated by 435 plans, sketches and photographs, and seven colour plates.

*Cambridge and its Story.* By ARTHUR GRAY. (London: Methuen and Co.) 10s. 6d. net.—The author, who was recently elected Master of Jesus College, tells us here the story—he prefers not to use the word History—of the University in its relation to the national life, showing how the curriculum has been, as time went on, modified and adapted to the particular intellectual needs of the day; at the same time he gives a sketch of the character of Cambridge at certain epochs in its history and a picture of the life as lived there during the residence of some of its most famous alumni. The book is illustrated by sixteen photographs and sixteen pictures in colour by Mr. Maxwell Armfield, who, in some at least of his drawings, which are, generally speaking, pleasant in themselves, seems unfortunately to have missed the true spirit of the place; and this is the more surprising considering the abundance of subjects of eminently "paintable" character which Cambridge affords to the sympathetic artist.

*A History of English Glass-Painting.* By MAURICE DRAKE. (London: T. Werner Laurie.) £2 2s. net.—It is for those who do not possess the requisite technical knowledge that Mr. Maurice Drake has produced this volume containing thirty-six plates after drawings by Mr. Wilfred Drake, among them being a few in colour. To call it a "history" however, is rather misleading as implying a larger treatment of the subject than is given, but as fulfilling the purpose for which it is written—namely, "to enable the collector to buy with intelligence, to know the approximate date of this or that piece of dirty glass that may come in his

## Reviews and Notices

way, to recognise it as genuine or spurious, and further to advise what he shall do with it once it is in his possession"—it calls for commendation. The characteristics of the glass produced at various periods are concisely summarised, and there is a chapter on "Corrosion" which contains information of much value to the unwary collector, for the collecting of stained glass has apparently developed far enough to bring into existence the forger.

*Forged Egyptian Antiquities.* By T. G. WAKELING. (London: A. and C. Black.) 5s. net.—Mr. Wakeling's intention has been to assist the curio-hunter to avoid being taken in by the numberless adept forgeries which are constantly being offered to the unwary tourist and amateur collector as genuine Egyptian relics. He gives many instances of the great cleverness of the native craftsmen in manufacturing and their fertile resource in palming off these spurious "antiquities" on unsuspecting purchaser. Besides text illustrations there are sixteen in colour of various forged pieces.

*Scottish Life and Character in Anecdote and Story.* By WILLIAM HARVEY, F.S.A. Scotland. (Stirling: Eneas Mackay; London: Simpkin, Marshall and Co.) 5s. net.—The reputation of the "Land o' Cakes" for humour is put beyond question by this collection of stories brought together by Mr. Harvey and arranged by him under a dozen headings relating to various aspects of life, such as "Gown and Bands"; "Psalm Book and Bible"; "Wig and Gown"; "The Doctor," &c. In the hundreds of anecdotes thus grouped, one may find a perennial source of entertainment, though the "Southron" may occasionally find the dialogue a little too broad for his comprehension. By way of pictorial embellishment reproductions in colour are included of several typical paintings by Erskine Nichol, and some vivacious sketches by Mr. J. G. Spence Smith, Mr. H. W. Kerr and Mr. F. M. B. Blaikie.

*The Legends of King Arthur and his Knights.* Compiled and arranged by SIR JAMES KNOWLES, K.C.V.O. (J. T. K.) (London: F. Warne and Co.) 6s. net.—The story of King Arthur and his glorious company of the Round Table is a very precious heritage. Special interest attaches to this reprint of the version of these noble legends compiled by the late Sir James Knowles, and first published under the initials J. T. K. about thirty-five years ago, on account of the intimacy between the author and Lord Tennyson who was at that time in the midst of writing the "Idylls of the King." Mr. Lancelot Speed has made twenty drawings for the book, some of which are reproduced in colour.

*Who's Who* for 1913 (A. and C. Black. 15s. net). contains 25,000 biographical notices of contemporary personages of note, mostly British, but with a good sprinkling of foreigners among them. Though the new issue shows a considerable increase of matter, the number of pages is less than in last year's, extra space being afforded by lengthening the page of type. In the new edition of *The Englishwoman's Year Book and Directory*, another annual from the same firm, special attention is drawn to contributions concerning the development of Co-Education, recent Insurance Legislation in Great Britain, the growth of Suffrage Societies and other developments affecting women. With its encyclopædic and carefully edited information this annual is remarkably cheap at 2s. 6d. net. A new work of reference from the same house is *Books that Count* (5s. net)—a dictionary of standard books in English edited by W. Forbes Gray, and intended primarily to help the ordinary reader and the young student quickly to ascertain the aim and scope of books approximating to standard value. Some 5500 books, arranged in fourteen main sections, are embraced in the survey.

Mr. W. Monk, R.E., has for some years past published a "Calendarium Londinense," or London Almanac with an original etching of some place of interest in London as its pictorial feature. The subject he has chosen this year is *The Guildhall, E.C.*, the scene of so many historic gatherings. The lettering is clear and neat, and in general appearance the calendar is quite worthy of being framed and hung in study or office. The price is 2s. 6d. net, and can be obtained of Mr. Elkin Mathews, 4 Cork Street, London, W.

The Fine Arts Publishing Company, Ltd., have recently opened a gallery at 15 Green Street, Leicester Square, London, for the better display of the numerous reproductions of works of art published by them. These include, besides a great variety of subjects reproduced by the "Mezzogravure" process in monochrome, an interesting series of plates done in colour by a modification of the same process. Especially notable among these is the set of panels painted by Mr. Byam Shaw, Mr. Cadogan Cowper, Mr. Henry Payne and other well-known artists, and presented by the Lords to the House of Commons, the subjects being certain striking events in British history. The reproductions of these panels in the colour schemes of the originals are excellent, and being executed on a large scale for framing, they make admirable decorations for the class-rooms of schools.

# THE LAY FIGURE: ON THE PURPOSE OF PAINTING.

"To whom do you think a picture should appeal," asked the Art Critic: "to artists or the public?"

"Of course, to artists," cried the Man with the Red Tie. "If a picture does not come up to the standard which artists can accept, it is a bad picture, and, as such, it has no right to exist."

"Not at all," declared the Plain Man. "If it does not please the public there is no reason why it should ever have been painted. Artists work for the approval of the public and their first duty is to satisfy their clients."

"There you have quite a helpful conflict of opinion," laughed the Critic. "Now we have got to see whether we can reconcile such well-opposed views on the subject."

"How can we reconcile them?" sighed the Man with the Red Tie. "What is the use of attempting impossibilities? When there is no chance of agreement it is futile to argue."

"Oh, you must not be so obstinate," objected the Critic: "argument is always useful. You forget that there is a chance of your converting your opponent."

"He will not convince me," scoffed the Plain Man. "I know what I am talking about and I am not to be shaken in what is my sincerest conviction."

"Then I shall have to prove that you are both right," said the Critic, "and in that way satisfy you both."

"Did I not say that it was useless to attempt impossibilities?" asked the Man with the Red Tie. "It is ridiculous to suggest that we can both be right when we take up absolutely antagonistic positions."

"Are they so absolutely antagonistic?" questioned the Critic. "I am quite prepared to agree that a picture, if it is to be reckoned as a good thing, must have the qualities that artists can accept, but at the same time I do not see why the painter of the picture should not recognise that the public have a certain claim to consideration. He can give reasonable satisfaction to his clients without falling below the standard that his professional brethren have set up."

"Can he? I doubt it," returned the Man with the Red Tie. "If he brings his work down to the level that the crowd expects he must sacrifice everything that makes for great achievement. He

must be content with being popular; a place among the masters is impossible to him."

"That I cannot admit," argued the Critic. "I do not ask that he should abandon his artistic ambitions or sacrifice his ideals in a foolish struggle for popularity at all costs, but I would suggest that he should try to make himself passably intelligible to persons of average brain power. His ambitions are much more likely to be recognised, and his ideals are much more likely to be accepted, if he delivers his message in a language which people can understand."

"You mean, I suppose, that he ought to choose subjects that the ordinary man would find reasonably interesting," said the Plain Man.

"Partly that, no doubt, but, of course, I do not mean that he should waste his time on trivialities or that he should give himself up to the commonplaces which amuse the ignorant," replied the Critic. "His appeal must always be to people of intelligence, and they will always be ready to accept what he puts before them if he avoids becoming too abstruse or too professional."

"What do you mean by that?" asked the Man with the Red Tie. "How can a painter become too professional?"

"By allowing the love of technique for its own sake to over-ride all other artistic considerations," explained the Critic; "and by forgetting that executive devices are only a means to an end and not the end itself. The purpose of painting, I take it, is to express an idea which has been formed in the artist's mind, and to make this idea sufficiently clear for other people to be able to perceive what it is. If his idea is only to show how cleverly he can spread paint on canvas, it is not one which can be conveyed to non-professional people, and what interest it may have is, confined only to artists who have studied paint-laying as a special cult. But if his idea has in it something by which ordinary men can be persuaded, then his technical devices must not obscure it but must be used to give it more point and more meaning."

"Then what you call technical devices do count in the matter," interrupted the Man with the Red Tie. "They must be soundly studied and well managed?"

"Why, of course," said the Critic. "That is obvious. The sounder they are and the more under the artist's control the better they will fulfil their purpose, and the more completely will he satisfy both his fellow artists and the public for whom he works."

THE LAY FIGURE.



THE PAINTINGS OF PAOLO SALA. BY SELWYN BRINTON, M.A.

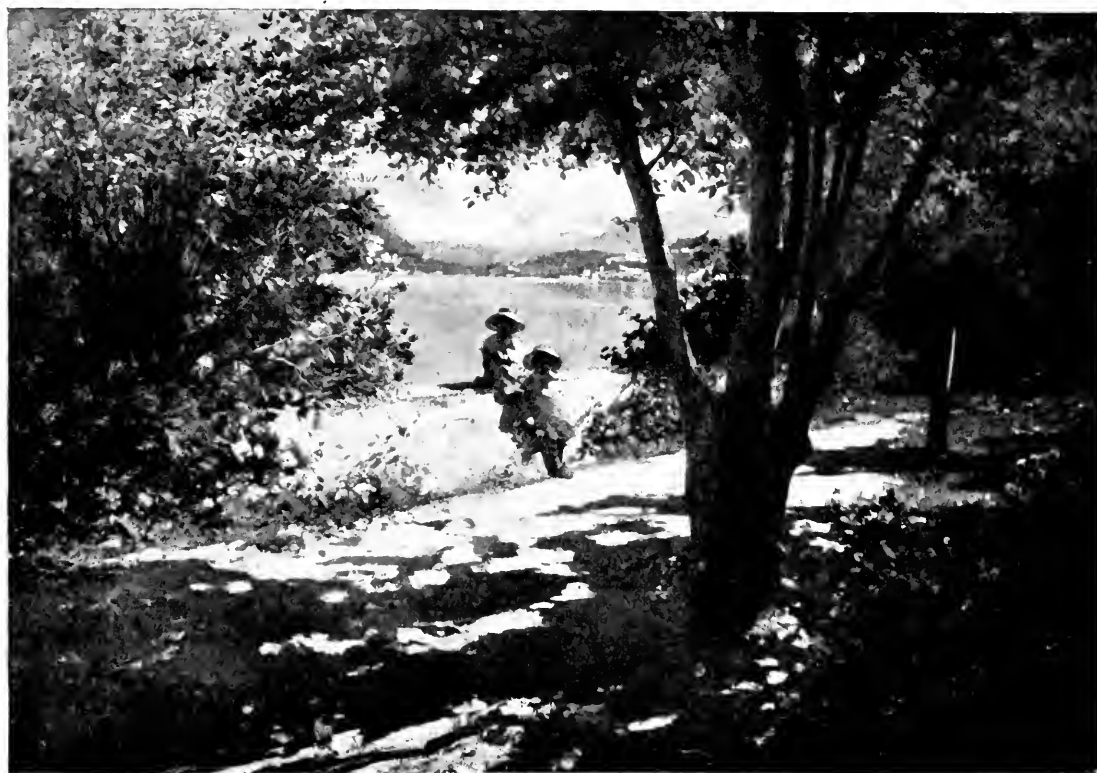
IN my notice of the Venice International Art Exhibition of 1912, published in the September number of this magazine last year, I took occasion to mention with special interest and approval the room devoted to the work of the Lombard Water-Colour Society (Associazione degli Acquerellisti Lombardi). I did so because this branch of art, which has been cultivated for more than a century so successfully in England, is only now claiming in Italy a more official position—as apart from the personal claims which it has often held there: and because the average of work in this particular room seemed to me to deserve more than a passing notice.

The paintings of Ferrari, Rossi, Mascarini, Borsa, and that clever young painter Cesare Fratino, as well as Bersani's delicious *Maternal Caresses*, a *plein-air* study of great merit, were there mentioned by me, all these artists, as well as Mentessi and Carcano himself, being members of the society; but for pure mastery of technique none, in my judgment, surpassed the *Triumphalis*

*Hora* of the President of the Association, Signor Paolo Sala. It was a satisfaction to me to see this work reproduced among the illustrations to my article on the exhibition; and it is a still greater pleasure to be now permitted in the pages of THE STUDIO to give a more detailed notice of the painter.

The scene of his *Triumphalis Hora* is undoubtedly Milan Cathedral, that wonder of the Italian Gothic whose interior certainly offers, with its vague lights and vast depths of shadow, the most marvellous hints to the artist; but here he has chosen the moment when the vast shrine (as I have often seen it) is filled with celebrants and worshippers, while from the upper windows a stream of golden sunlight pours down upon the scene, striking the great pulpit, which is such a feature of the interior, and seeming to accentuate the mystery of those shadowy depths beyond. I will not dilate upon the technical merits of the painting, which arrested my attention at Venice the moment I entered the room. I will only say here that it is a subject admirably adapted for water-colour, and so handled as to bring out the fullest possibilities of that difficult medium.

At the Café Biffi in the famous Galleria of



"A GARDEN ON LAGO MAGGIORE" (OIL PAINTING)

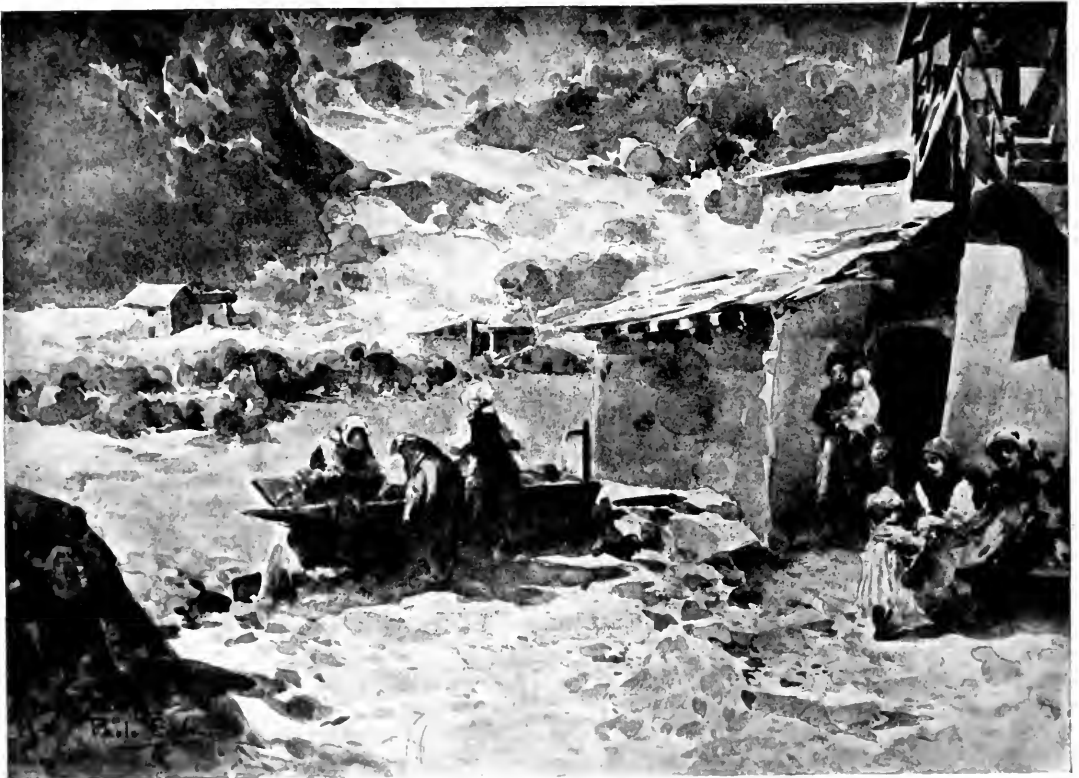


Milan last spring I generally found about lunch-time a little gathering of artists, over whom that veteran *capo-scuela* of Lombard landscape, Filippo Carcano, seldom failed to preside with his genial presence and Olympian serenity. It was a gathering that varied from day to day as one or another left or came into the circle from without; but besides others whose work is well known in the exhibitions of the Società Permanente, I rarely missed seeing Count Carlo Zen—who, though not himself, I believe, a painter, is a lover and collector of pictures—and the artist who is the subject of this notice.

I have little doubt in my own mind that if I were to drop into the Galleria to-morrow, coming into the city by the Simplon or St. Gothard express, I should find the little coterie occupying their accustomed table; and I have even less doubt that it was there, and amid these genial surroundings, that the first idea of the Lombard Water-Colour Society mentioned above took its genesis. If this exquisite and essentially modern art of *acquerelle* could flourish (I seem to hear them say) at Rome under the inspiring influence of Onorato Carlandi, should Milan, herself an incarnation of

the modernity of this new Italy, remain deaf to its appeal? And very soon the idea of the new society formed itself, with for its president Paolo Sala, its vice-president Filippo Carcano, and on its committee Leonardo Bazzaro, Gola, Rossi, Beltrame, Renzo Weiss, and Arturo Ferrari.

No better selection could have been made either for the president or vice-president, for Filippo Carcano, besides his high and established position in the art of Milan, possesses, as I know well, a simply marvellous facility in *acquerelle*. Bazzaro, I believe, came first before the public as an aquarellist with a charming *plein-air* (*My Studio in the Country*) in the exhibition of this newly formed society, which was held in the fine rooms of the Società Permanente de' Belle Arte at Milan in April of 1911, with a total of three hundred and fifty-two water-colour paintings and one hundred and twenty-three exhibitors. Signor Sala, the president, was represented there by pictures (*The Soul of the Rose, Impressions of London, Piccadilly Circus, Surprised by the Wind*) which I shall mention later in detail; and I understand that the second exhibition of the society, in the early part of this winter, was no less successful.



"A HOT DAY IN THE MOUNTAINS" (WATER-COLOUR)

BY PAOLO SALA



"IMPRESSIONS OF THE LAKE" (WATER-COLOUR). BY PAOLO SALA



"AMBER FISHERS ON THE BALTIC"  
(OIL PAINTING). BY PAOLO SALA



"SURPRISED BY THE WIND." FROM  
THE OIL PAINTING BY PAOLO SALA

It is always interesting to know something of the man as well as his work, and I will give now, briefly, some notes and personal impressions of the artist. A man of the world, travelled, alert, genial, open to fresh impressions, the president of the Lombard Water-Colour Society is eminently sympathetic (that delightful Italian word *simpatia* seems to bring us yet nearer to him), and has drawn from every land, including our own, the elements of his culture. Born at Milan in 1859 of good family, he studied architecture and painting together. Milan was then in the forefront of the movement for Italian national unity, and Paolo Sala found his first success in painting in a scene from the battle of Magenta, which won him the Mylius prize. He did not on this account abandon his architectural studies, but painting came to claim more and more of his time, and the success of his two succeeding pictures served to confirm his choice.

Then commenced his travels. The young Milanese artist would see the world with his own eyes, and, like many of his fellow-countrymen, found his way to South America, passing from Buenos Ayres to Brazil, and creating something of

an artistic scandal, on his return to Milan, by his painting of *Our Ancestors (Antenati)*, which satirised those Darwinian theories which were then so much discussed. A life-size monkey was shown seated in some baronial hall, surrounded by the family portraits: the painting, though freely criticised, was very quickly sold.

The countries which the painter visited next, and not only visited but, as I have found in conversation with him, came to know pretty thoroughly and to gain a fund of interesting and amusing information, were England and Russia. England he knows and, I think I may say too, he loves. He has certainly shown his appreciation of our country by choosing thence his charming wife, a lovely blonde, whose portrait he has painted frequently and with success.

Artistically, too, England, with her varying effects of sunlight and mist (so adapted for the treatment which he loves in water-colour), must have attracted him; and we find an example of this in a delightful rendering of *Piccadilly Circus*, with the Criterion Restaurant and the Pavilion Theatre forming a setting to Gilbert's fountain, while one of the old two-horse buses (which will soon only exist in the



"A CAUCASIAN CUSTOM" (WATER-COLOUR)

BY PAOLO SALA



"THE FOUNTAIN" (WATER-COLOUR). BY PAOLO SALA



memories of older Londoners like myself) is getting into slow movement on its way up Piccadilly. Admirably rendered here is the atmospheric effect, giving us the impression (which I fear can hardly be described as a libel on our English climate) that it has just rained pretty hard, and is likely to do so again at any moment; and no less excellent is the artist's water-colour study of barges upon the Thames (*Sul Tamigi*), which is included among the accompanying illustrations.

Then Russia, and most of all Moscow, the true centre of "Holy Russia," though Signor Sala visited and painted also in the Caucasus. Unhappily—as the artist himself has told me—the palace whose interior he decorated in that country was destroyed by fire, and as he had no photographs of these paintings all record of them is lost.

Three paintings of this Russian period are of so much interest that I wish to take them in some detail here; for, excellent as are his Caucasian studies—his *Salute to the Sun* and his *A Caucasian Custom* (see illustration), the first painted in oil, the second in water-colour—I should select for technical qualities his *Amber Fishers on the Baltic* (which won the Premio Umberto in 1908), the triptych of *Holy Russia*, and above all, in this last, his *Ice-carrying in Moscow*.

In water-colour Paolo Sala handles his medium

with an entire facility and looseness of technique which places him at the head, in his own country, of this specially difficult branch of art. It has been said of his work in the first exhibition of the Milanese Water-Colour Society: "Paolo Sala has known how to combine the delicacy, the technical lightness of touch of water-colour with all the daring, all the force of oil painting. With that marvellous faculty for exact and immediate impressionism which distinguishes him he conquers, with unhesitating *bravura*, the difficulties of a method of painting which requires, as in fresco, absolute promptness of execution and a freedom of technique and conception which is hard indeed to find."

Here, in this scene of carting ice at Moscow, forming the first part of his triptych of *Holy Russia*, there is no attempt at stippling or elaboration, yet absolute correctness of drawing is attained in this group of horses, yoked as in a troika, and straining at the great blocks of ice with three peasant drivers to guide them; and absolute fidelity in the rendering of the cold, misty, winter atmosphere, the half-frozen snow, the faint, struggling sunlight.

Then Italy; and of course, for a Milanese, those delightful lakes of Northern Italy—Lago Maggiore, Orta, Lugano, Varese, Como—offer their unequalled and unfailing inspiration. In fact, some of Signor



CENTRE PANEL OF TRIPTYCH: "SANTA RUSSIA" (WATER-COLOUR)

BY PAOLO SALA





"ICE CARRYING IN MOSCOW."  
PANEL OF TRIPTYCH "HOLY RUSSIA,"  
(WATER-COLOUR) BY PAOLO SALA.



Sala's most attractive recent work seems to centre around the themes they suggest, with graceful figures, often very effectively introduced, of women of the great city rather than of the peasant girls.

In his water-colour called *Impressioni del Lago* (Impressions of the Lake) it is, I believe, his wife—who appears also in hat and walking-dress in his oil painting *Sul Corso*, and in a loose morning-gown in *L'Anima della Rosa* (The Soul of the Rose)—and one of his little girls—whose portraits he painted together and exhibited in the Venice International of 1906—who are by the lake-side.

Elsewhere he paints these wonderful lakes in their varying moods, which are as frequent, as sudden, as inexplicable as those of woman are said to be by her critics. Here it is the hint of the coming storm (*Preludio della Burrasca*, 1912—see illustration), with a great sailing barque flying before the rising wind; here the storm is in its wild fury (*Temporale Sovrastante*), or the storm that has come and passed (*Dopo il Temporale*, water-colour); here the sadness of the lake (*Melanconia del Lago*, water-colour); here one of those little villages (*Villagio nelle Prealpi*) which look down to the distant lake from beneath the shadow of the great mountains.

But never has the artist rendered more felicitously this contrast of *mondaine* elegance in his figures with the soft beauty of the scene than in his *Sorpresi dal Vento* (Surprised by the Wind), which

is also one of his most freshly inspired works, and which finds illustration here. A party of two young ladies with their attendant cavalier, perhaps from Milan or from one of the neighbouring villas, have been caught by the wind—which here (as I know well from personal and far from pleasant experience) can often in a short half-hour lash the placid water into a seething surf—and are driven

before it, half amused, half annoyed at their promenade by the lake-side spoilt. Though painted in oil, the technique has all the looseness, the freedom, and perfect facility which is such a feature in this artist's work in water-colour.

It is the lake (Lago Maggiore) in its more placid aspect which appears in the oil painting *Viale dei Pescatori*, the angle of island, shaded by trees, which forms the end of the Isola dei Pescatori, that unfailing theme for the painter, whether amateur or professional; while in the *Garden on Lago Maggiore* (see illustration) we look out across the lake from a

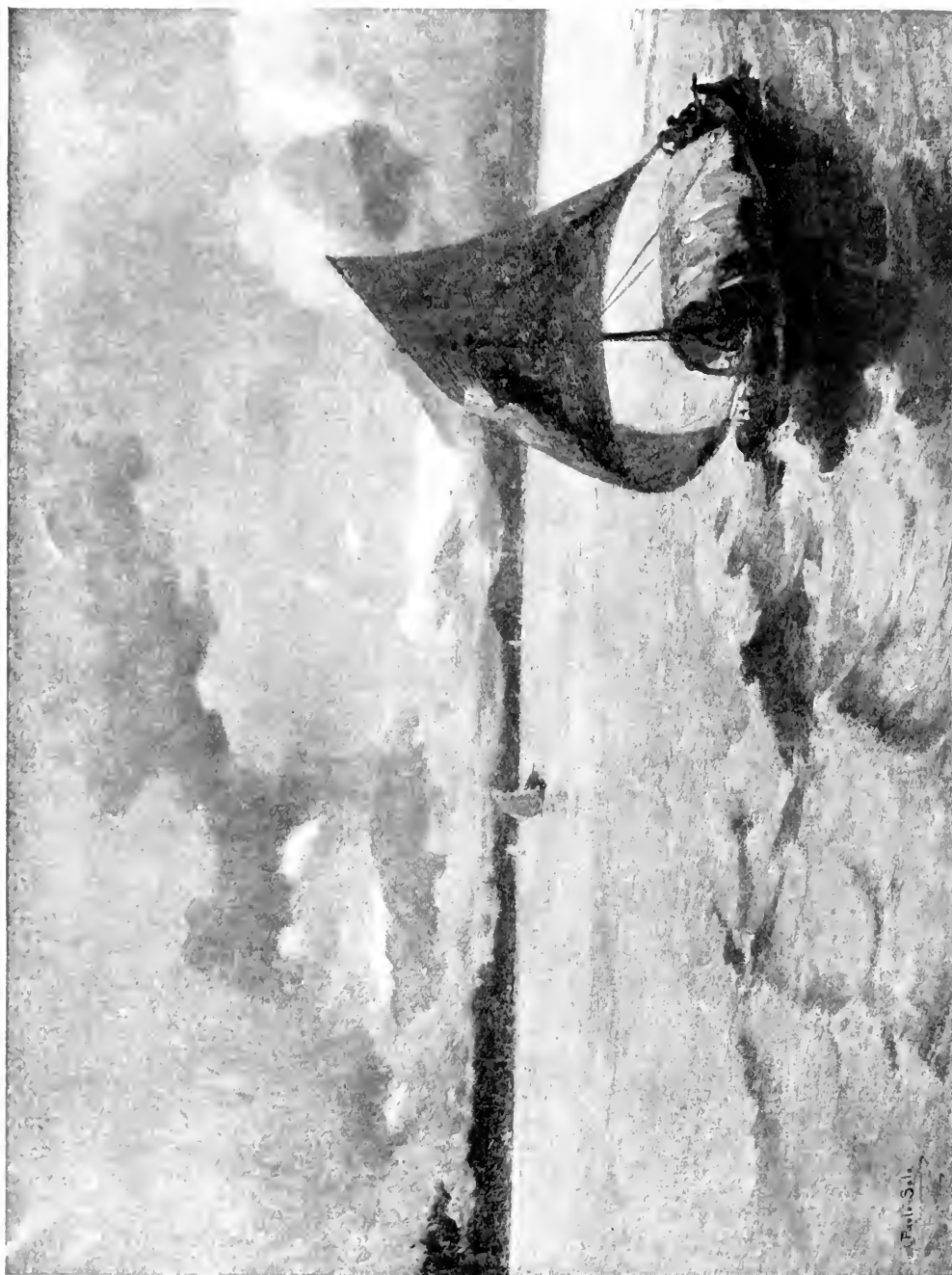


PORTRAIT OF LITTLE GIRL (OIL PAINTING)

BY PAOLO SALA

roadside which is bathed in brilliant sunshine.

I shall conclude by mentioning two works of special interest, and asking what is this artist's distinctive note, what his personal predilection? *I miei fiori* (My Flowers) is a still-life which I am delighted to see in colour among the illustrations, because, to my view, the subject has been handled with such brilliant science. *La Fontana* (The Fountain, 1912) is one of this artist's latest and most brilliant achievements. Here, too, the figure



"THE PRELUDE TO THE STORM"  
(OIL PAINTING). BY PAOLA SALA



"ON THE THAMES" (WATER-COLOUR). BY PAOLO SALA

## Modern Swedish Tapestry

is absent — only a fountain with a rich jet of water splashing over its basin, and seen against a background of lake and mountain-side.

Water seems always a predilection of this painter, and is treated invariably with absolute knowledge and brilliant effect; but water in all its forms is but a mirror, reflecting and absorbing light. "The efforts of modern painting," it has been said by an Italian critic, "are almost unanimously centred upon the conquest of light"; and if Paolo Sala is less directly grappling with this fascinating problem than his great contemporary at Milan, Gaetano Previati, that is not to say that his art is not deeply concerned with its more subtle manifestations. In the rendering of cloud and sky and water, interpreting and interpenetrated with light and atmosphere, of scenes from the city or lake or mountain-side, and whether in the medium of oil or water-colour, his art is unequalled in modern Italy and has yet to reach its highest utterance. S. B.



"WOMEN AT THE FOUNTAIN" (WATER-COLOUR)

BY PAOLO SALA

## MODERN TAPESTRY-WORK IN SWEDEN. BY AGNES BRANTING. (*Translated by E. Adams-Ray.*)

AMONG all the many different forms in which sloyd\* is practised in our days in Sweden none is more general or is exercised in a greater variety of ways than textile handiwork. This circumstance is not the result of any passing fashion or of any accidental aesthetic current, but it is the sound and natural development of an artistic sloyd, which has been cultivated in this country for unnumbered centuries.

It was at a very early period that textile sloyd in Sweden gained a decorative character. The dwelling-house, which in ancient times consisted of a building with a high-pitched roof with no ceiling to the rooms, needed, for practical reasons, an interior textile covering overhead as a protection against falling dust and the cold. There soon arose, too, a desire to adorn the walls of the house, and the principal means employed for this purpose were textile productions. These, while thus used for practical purposes, could be made to brighten and enrich the rooms with their wealth of ornament and colour; they were easily removed, when necessary, for the purpose of being changed or cleaned.

Even if many specimens of textile work were brought here from foreign countries, still we have evidence that a great proportion of the tapestries were made in Swedish homes, and ancient chronicles relate how noble ladies in Sweden were distinguished by their skill in artistic textile sloyd.

\* The word "sloyd" (Swed. *slöjd*) is a term that has become pretty widely known in Great Britain and America since about the year 1887, when English-speaking students first went to work at the sloyd school at Nääs, in Sweden. The word signifies the production of articles by *hand*, as opposed to making them in vast quantities by the almost exclusive employment of machinery. Knitting, sewing, weaving, carpentry-work, &c., are, in this sense, all forms of sloyd.







## Modern Swedish Tapestry

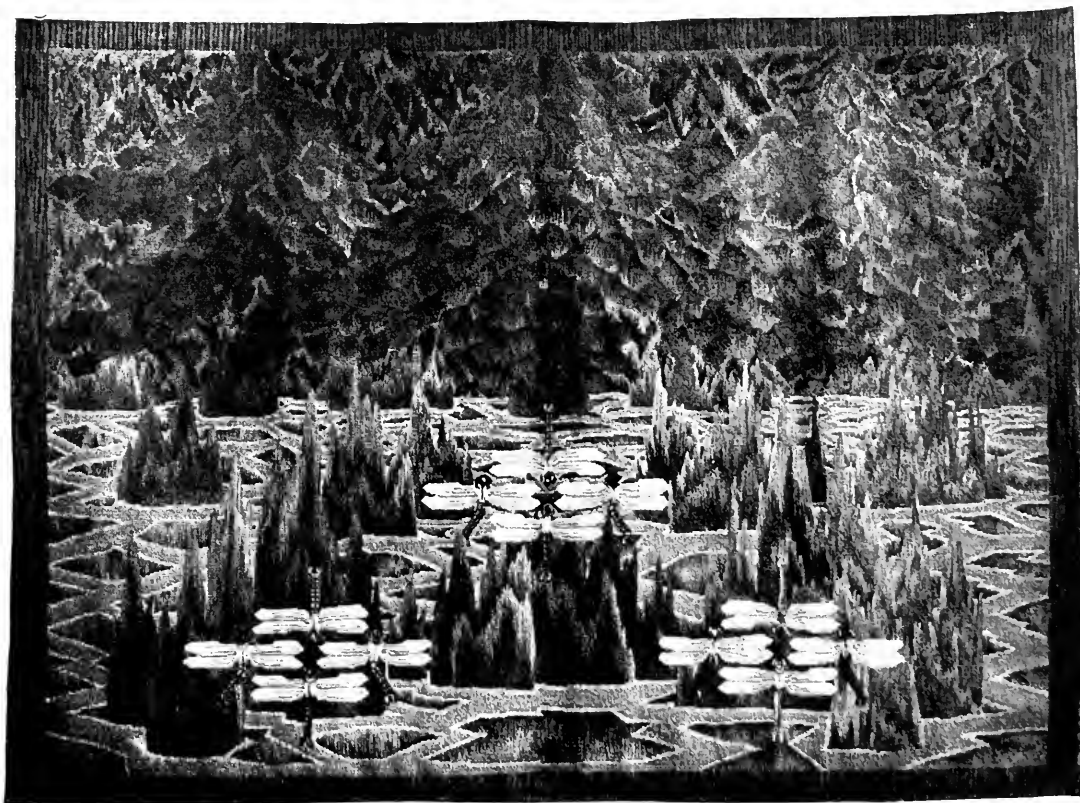
After the lapse of time such artistic work began to be executed in the homes of the peasantry as well, while at length it was the Swedish peasant woman that, almost alone, preserved the traditions of this ancient home-sloyd and carried them on to our days, where now Swedish women of every class of life meet in one common endeavour for the advancement and ennoblement of textile sloyd along artistic and national lines.

There are probably few countries in Europe that can show such a variety of textile techniques as Sweden, where every province with any characteristic development of sloyd possesses, as a rule, its own peculiar kinds of textile work. But the chief among all our varieties of this kind of sloyd is that called tapestry, and it is the modern development of this art in Sweden of which we shall now say a few words.

Tapestry is executed, as in the most ancient times, by means of a hand-loom with a vertical warp, through which the "pin," with the weft, is thrown in such a way as to weave the pattern in freehand technique, each colour being built up "strata-fashion," *i.e.*, resting on another colour. The technique permits of the execution of free

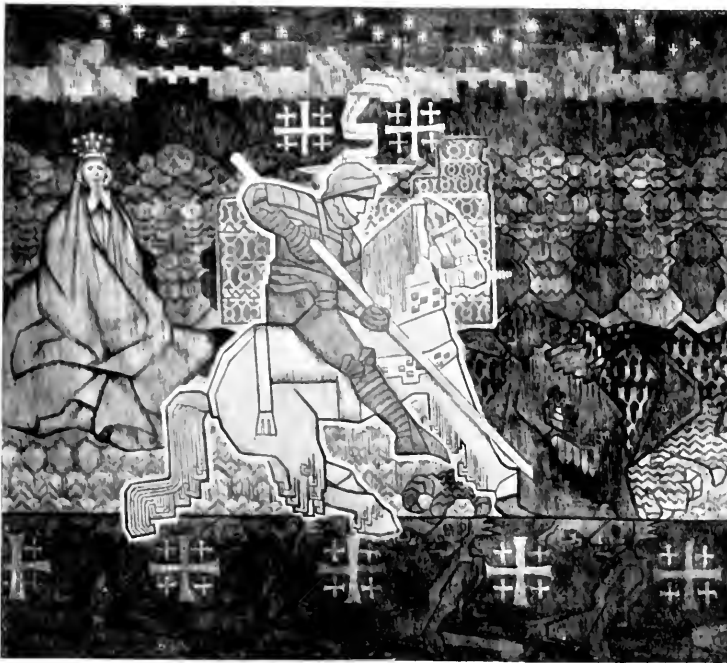
lines, the introduction of different kinds of thread-material, such as wool, linen, cotton, silk, gold, and silver, and it also allows the design to be carried out in a variety of colours. The worker who executes the cartoons for this kind of weaving is given a very free hand, and it is interesting to see how artists in different ages and countries have employed this technique in various ways.

Modern tapestry-work in Sweden is usually reckoned as having begun about the year 1880. The ancient form of the art had been chiefly preserved in the province of Scania (Skåne), in the south of Sweden, and it was here, about the time mentioned, that the older peasant women, at the request of the younger generation, began to instruct the latter in this beautiful art. At first the ancient specimens of tapestry were copied, the technical processes of the art being thus learned. Those readers of this magazine who may be interested in the matter of these older tapestries are referred to the autumn number of *THE STUDIO* for 1910 ("Peasant Art in Sweden, &c."), where many reproductions of such work are given. After 1890 tapestry-work in Sweden began to be executed after cartoons drawn by some of our most skilful artists.



"THE WITCH'S LAKE." DESIGNED BY NILS LUNDSTÖM ; WOVEN BY THYRA GRAFSTRÖM (NORDISKA KOMPANIET)

## Modern Swedish Tapestry



"ST. GEORGE AND THE DRAGON." DESIGNED BY ALF. WALLANDER; WOVEN BY SVENSK KONSTSLÖJD

Tapestry-work in this country is carried out for many and greatly varying purposes. Antependia, hangings, and carpets are made for churches, and it seems as if ecclesiastical textiles were about to enjoy a period of renaissance. For dwelling-houses there are executed hangings, carpets, table-covers, quilts, tapestry-work for furniture, cushions, and smaller articles. The art here has many branches, and new ramifications open every day. As an example of quite a new form may be mentioned a banner woven by the Atelier Licium, Stockholm, for the Veterinary Medical School of the same city, the work consisting of a fine linen warp with a weft of light blue silk, and embellished with yellow silk and gold, the whole after a cartoon by Lars Wahlman.

Instruction in the art of tapestry-work is developing

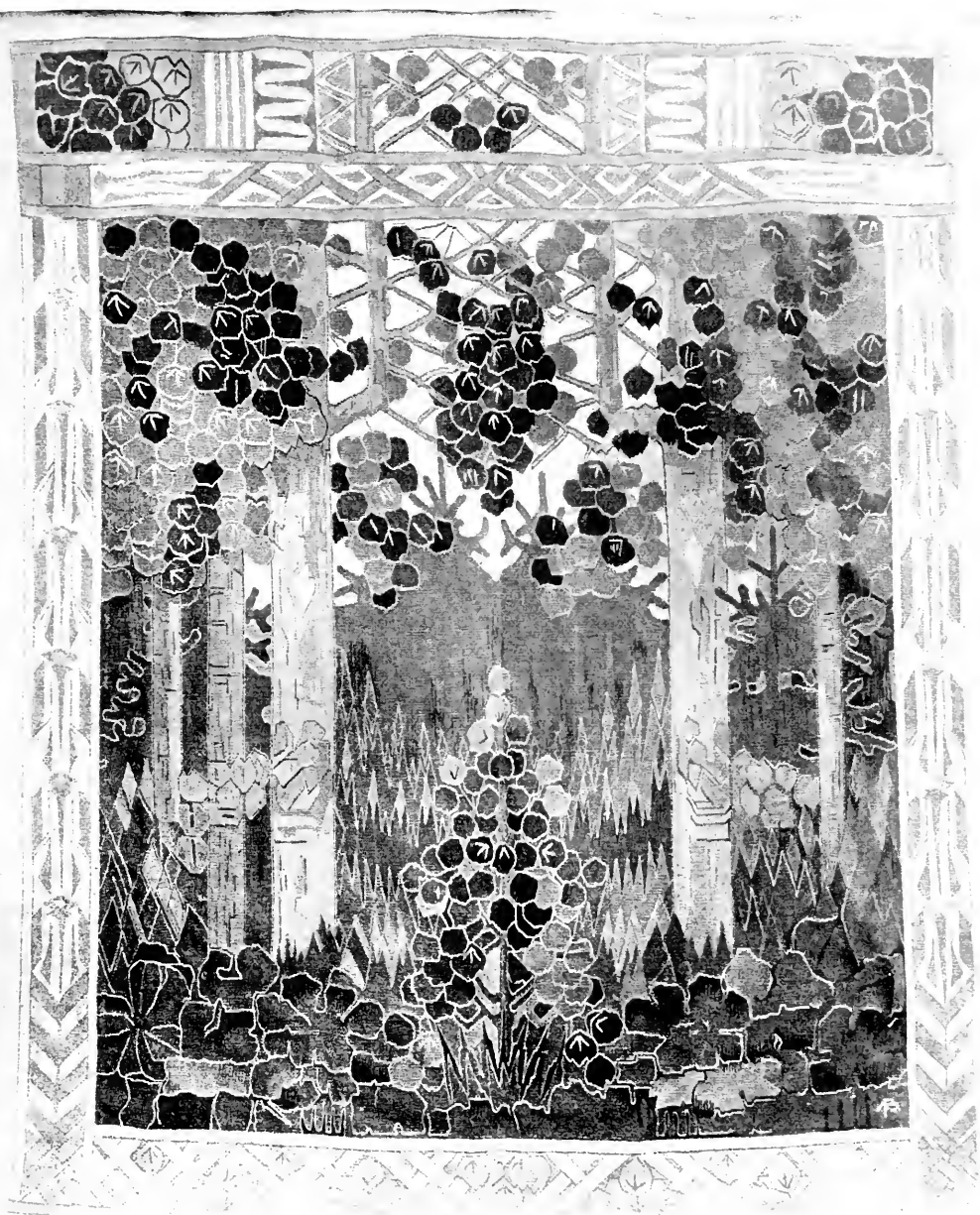
more and more. Although the greater number and, in a certain degree, the most skilful of the weavers are women from Scania, new schools and textile ateliers are springing up in all parts of the country, where tapestry-weaving is often a speciality.

In *THE STUDIO* for August 1909, in connection with a description of the Swedish Industrial Art Exhibition which was held in that year in Stockholm, there is given some account of the principal institutions and private persons working in this branch of art in Sweden, together with some illustrations of interesting examples designed by well-known artists in this country. Among these was a "Gobelin" of an

elaborate character representing a funeral scene in a country district; it was executed by the Nordiska Company of Stockholm from a design by the eminent architect Ferdinand Boberg and his wife Anna Boberg, who has earned a wide



"THE BLESSED VIRGIN." DESIGNED BY ALF. WALLANDER; WOVEN BY SVENSK KONSTSLÖJD



"THE EDGE OF THE WOOD." DESIGNED BY  
ANNIE FRYKHOLM; WOVEN BY THYRA  
GRAFSTRÖM (NORDISKA KOMPANIET)

## *Modern Swedish Tapestry*



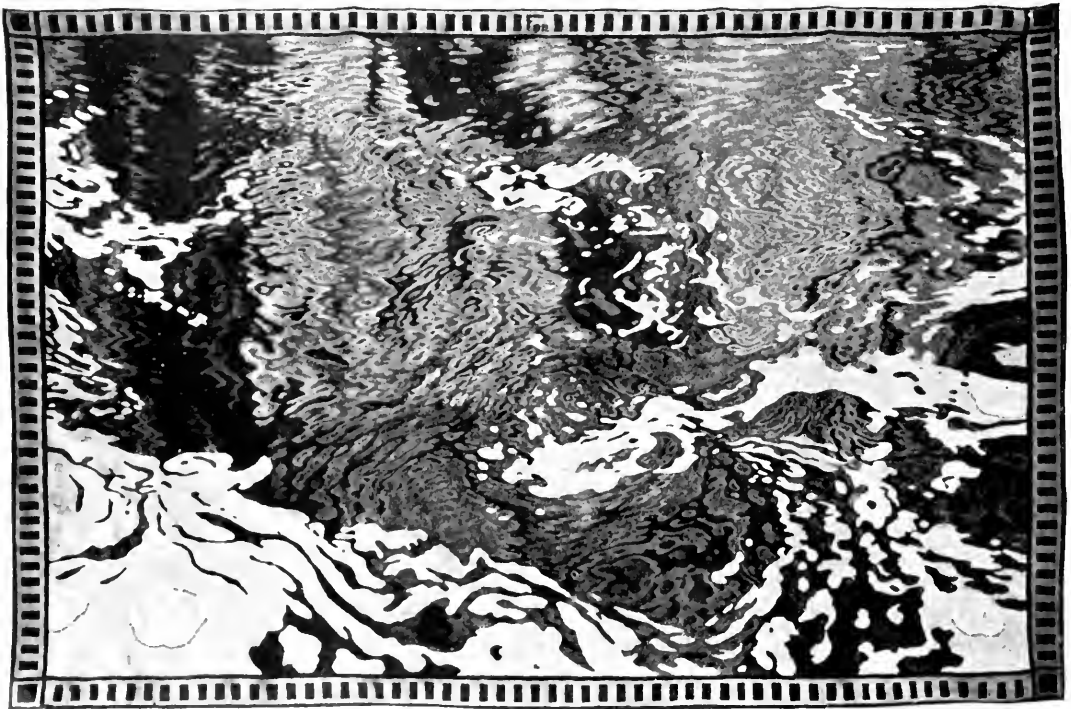
"TORNE TRASK"

DESIGNED BY HELMER OSSLUND; WOVEN AT THE LICUM, STOCKHOLM  
(The property of the Museum für Kunst und Gewerbe, Hamburg)

reputation as a painter. Another example was a three-panel screen with a design representing scenes in the province of Dalecarlia after a decorative painting by our celebrated painter, Anders Zorn. This piece of tapestry was executed in the workshops of the Licium at Stockholm in a very powerful and simple technique, linen and coarse woollen yarn being the materials employed. In the interval the same establishment has carried out a piece of a far more complicated description from a portrait painted by Zorn specially to test the capability of the Swedish technique for a subject of this kind.

Modern tapestries in this country do not ex-

hibit any special uniform style, but are rather expressions of the style peculiar to the artist who has composed the cartoon. In some cases, as, for instance, the decoration of a church, his taste must, in a certain degree, yield to the demands made by the already existing style of the surroundings, but when he has quite a free hand, we see how varying points of view regarding decorative textile art at once come to the fore. On the one hand, such strictly conventional forms are employed as to make the design appear purely geometrical, while, on the other hand, nature is reproduced with great accuracy. Between these two extremes there

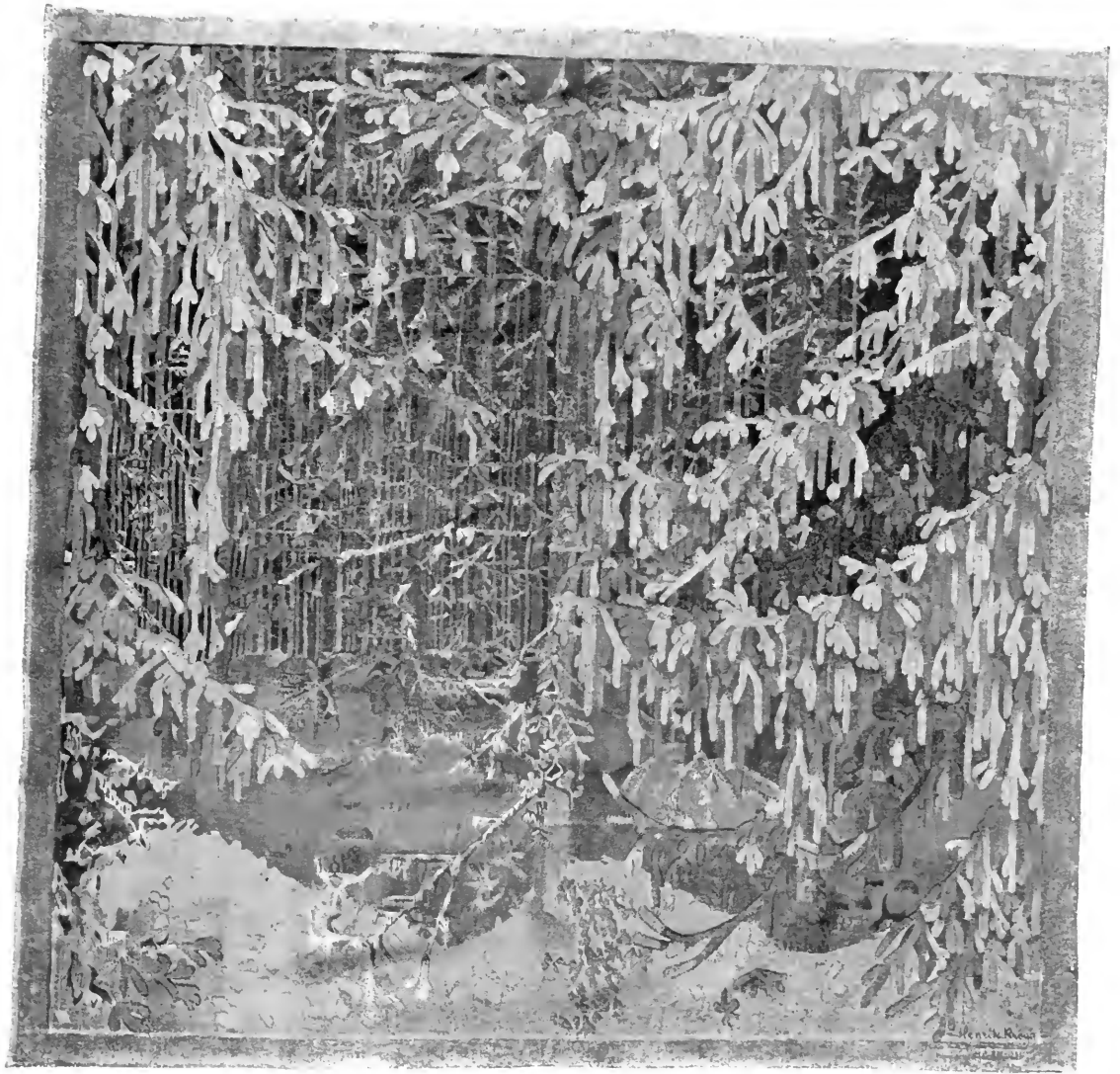


"BELOW THE FALLS"

108

DESIGNED BY GUSTAF FJÄESTAD; WOVEN BY MISS FJÄESTAD

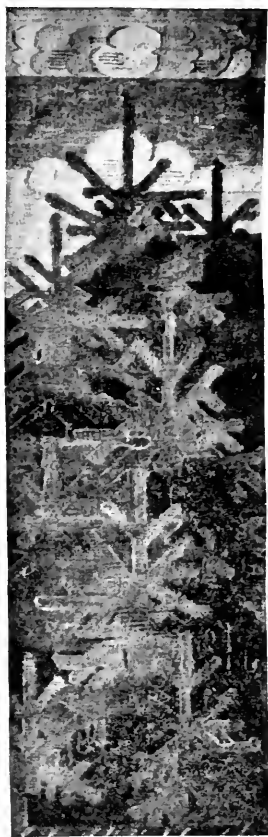
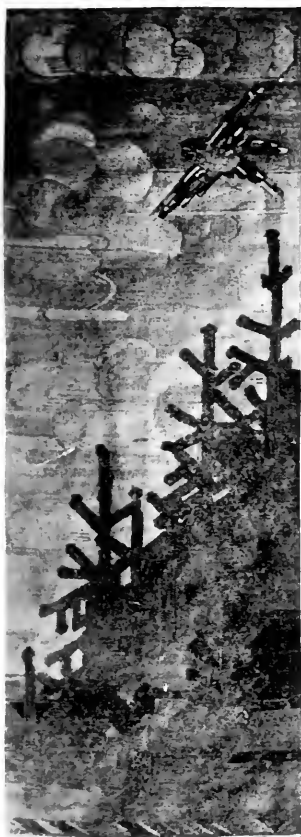








## The Rouart Collection.—The Corots



PANELS OF A SCREEN. DESIGNED AND WOVEN BY ANNIE FRYKHOLM

### THE ROUART COLLECTION.—I. THE COROTS. BY HENRI FRANTZ.

THE close of the year 1912 witnessed in Paris the dispersion by public auction of one of the most famous French art collections of the nineteenth century—I refer to that of M. Henri Rouart: and this sale takes its place as one of the great events, so far as the art world is concerned, of our times, because the man who formed this great collection was one of those *amateurs*, rather rare be it said, like M. Jean Dollfus, M. Duthuit, and M. Tomy-Thiery, who devote their whole existence to the formation of collections which represent their own deepest predilections, and in acquiring pictures which give them pleasure, while completely disdaining any speculative value in the works they buy. Nowadays many of the ever-increasing band of art collectors appear to make their acquisitions either because by buying certain pictures (acting upon advice they have received) they will be acknowledged by the public at large as connoisseurs, or else because they hope that the flight of a few years will enable them to realise the

lie many degrees of variation, of course, but in every case great weight is laid on colours and their values. In all textile art colour is of essential importance, for no material can give us such depths of colour as those employed here. If, as I just said, modern Swedish tapestry art cannot show any uniformity as regards decorative style, I am inclined to say that the same art, like Swedish textile art in general, is distinguished by a fully uniform sense of colour which is characteristically Swedish.

Just as the songs of a country speak to us of its inhabitants, so do colours too, and both stand in close connection with the character of the scenery amid which the people live. In the vast forest-tracts of Northern Sweden the people are far more serious than those living farther southward, where the woodland lightens and the plains begin, and these variations in temperament find expression in song and colour. Whether, then, the colours in Swedish tapestries are deep, strong, and serious, or playful, lightsome, and cheerful, they always express something so characteristically Swedish that we recognise them wherever we may meet them.

fruits of a profitable financial deal. M. Henri Rouart, on the contrary, devoted all his intelligence and all his activity to buying paintings or drawings which had for him a personal appeal and which he really loved to possess. His collection was the lifework of a man of taste and artistic perception. So therefore at the present moment, when this vast collection has just been dispersed, it will be by no means unprofitable if we devote to it a final souvenir and pass in review certain of the most important works which composed it.

The name of Henri Rouart will ever remain intimately associated with those of certain of the great masters of the nineteenth century. Without recapitulating in detail the career of this collector, it is worth while to bear in mind that from the last years of the Empire, about 1868 to 1870, Rouart had already begun to appreciate the work of such artists as Corot, Manet, Daumier, Renoir, Millet, Monet, and Degas, who at that time were held in very little esteem by the generality of people. He was in particular very closely acquainted with Millet, Corot, Cals, and Degas: and the last

mentioned he loved as a brother. This was then the golden age for a man of the tastes of M. Rouart. Each day he was accustomed to visit the Rue Laffitte, at that time the centre for art and rare objects of all kinds: here he used to stop at the shop whose proprietor bore the well-known name of Père Martin. At this establishment M. Rouart frequently encountered the artists just named, and almost daily he took back home with him some picture, sketch, or drawing chosen by him with discriminating good taste. He did not collect works by all contemporary artists, but preferred to devote himself to acquiring a number of pictures by those painters to whose art he found himself especially attached.

The great name of Corot is one of these particular ones whose works dominated the collection. Here this wonderful painter was represented by no fewer than forty paintings and an almost equal number of drawings. It has never been my good fortune to see another equally important *ensemble*

of works by this master, and one above all which shows Corot so completely in all the divers phases of his art and in all those varied aspects which have been so well described and studied in the admirable article by M. Gustave Geffroy in THE STUDIO Special Number on Corot and Millet. Hitherto the preference of art *amateurs* has been for those Corots executed in his final manner, and in the Roussel sale one of these works, entitled the *Danse sous les arbres*, touched the record price of 310,000 francs. But the Rouart Collection has afforded a

proof that Corot was equally personal in his Italian pictures; and for my own part I never could understand why these paintings should always have changed hands at prices so much inferior to those attained by the others. The figures of the Rouart sale would seem to have re-established the balance.

The most beautiful of these Italian landscapes was entitled *Tivoli, Villa d'Este*, and of this we give a reproduction (p. 118). Here we have a work admirable

in composition and painted with an extremely rare delicacy and fluidity. Observe how the painter has modelled the masses in the foreground, and how exquisitely in the background he has depicted the immensity of the Roman Campagna. This picture, which was sold for 4000 francs in the Corot sale, rose to the price of 111,000 francs in the Rouart sale. Besides this work of premier importance there was a whole series of charming canvases, all of Italian landscape, each one of which made the strongest appeal by reason of the personal note, the



"JEUNE FEMME BLONDE À LA TUNIQUE CLAIRE"

BY J. B. C. COROT

(Photo procédé E. Druet)

delightful quality of colour, and those beautiful bold and simple tones which characterise Corot's earliest manner. Among these I would place as being beyond compare the powerful souvenirs of *l'Île San Bartolommeo* at Rome (sold for 51,000 francs); *Volterra, route descendant de la ville*, a very picturesque vision, which fetched 20,000 francs; *Rome, la Vasque de l'Académie de France*; *Le Velino*; *Naples et le Château de l'Œuf* (29,500 francs); and *Vue de Papigno* (31,000 francs). Even in such a little sketch as *Albano*, Corot's palette



*(Photo procédé E. Druet)*

"BAIGNEUSES, LES ÎLES BORROMÉES"  
BY JEAN BAPTISTE CAMILLE COROT

## *The Rouart Collection.—The Corots*

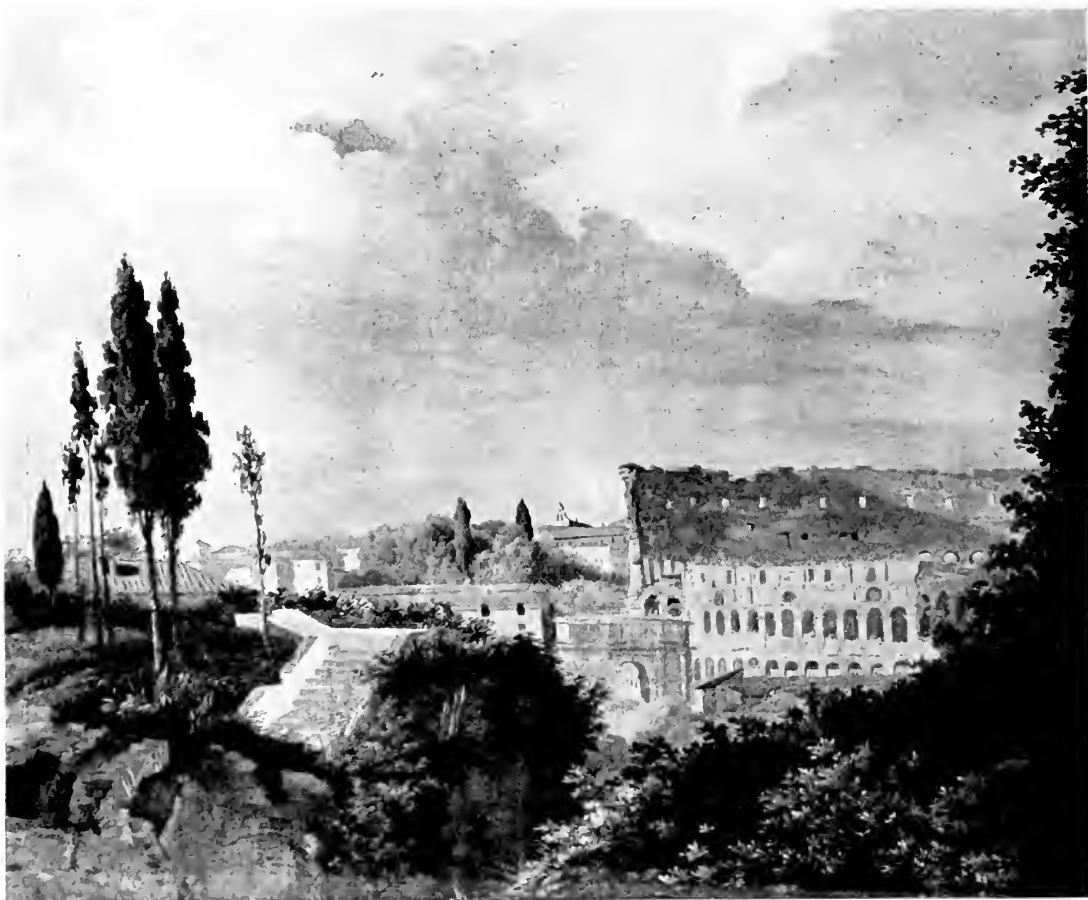
always retains that infinite charm and seductiveness which no words are capable of adequately rendering or describing.

The landscape which aroused the greatest interest in all this cycle of works, and the one which touched the highest figure, was that entitled *Baigneuses, les Îles Borromées*, which was bought by Messrs. Knoedler for America at 210,000 francs. Despite the fact that it depicts an Italian scene, this picture is entirely in Corot's last manner and was undoubtedly painted from a study made by the master during his final visit to Italy. It affords a splendid opportunity of enjoying to the full the unparalleled virtuosity of the artist, his marvellous dexterity in manipulating the play of light upon the foliage of trees against a silvery sky, and his wonderful treatment of the rippling water ruffled and disturbed by the supple bodies of his bathers.

The impression received from even the least of the works of Corot—and there were here a very great number of sketches—is that of his exceeding

sensitiveness of vision, which controlled the slightest touch of brush or pencil on the picture. Corot is, indeed, always a true master of impressionism; not only does he outstrip all his contemporaries in modernism, but in the bold luminosity of his technique he is the peer and equal of the most daring and the most original of our present-day painters.

There is no need here for me to eulogise a landscapist whose mastery of his art is to-day universally acknowledged and acclaimed. At the same time, when one is placed before an *ensemble* of pictures such as the Rouart Collection the qualities of Corot's work speak even more eloquently to the mind. May we not pause again for a moment to admire once more the admirable construction of these landscapes, and the perfect harmony and concord between the impeccable draughtsmanship and the careful and correct way in which he depicted all the transparencies of the atmosphere and all the delicate play of light and shade so admirably and clearly evinced in the *Tour de Rabat à Grenoble*



"ROME, LE COLISÉE"

(Photo procédé E. Druet)

BY J. B. C. COROT



"LA CATHÉDRALE DE CHARTRES"  
(WATER-COLOUR). BY J. B. C. COROT

(Photo (procédé L. Duclé)

*The Rouart Collection.—The Corots*



"LA TOUR DE KABAT, À GRENOBLE"

(Photo procédé E. Druet)

BY J. B. C. COROT

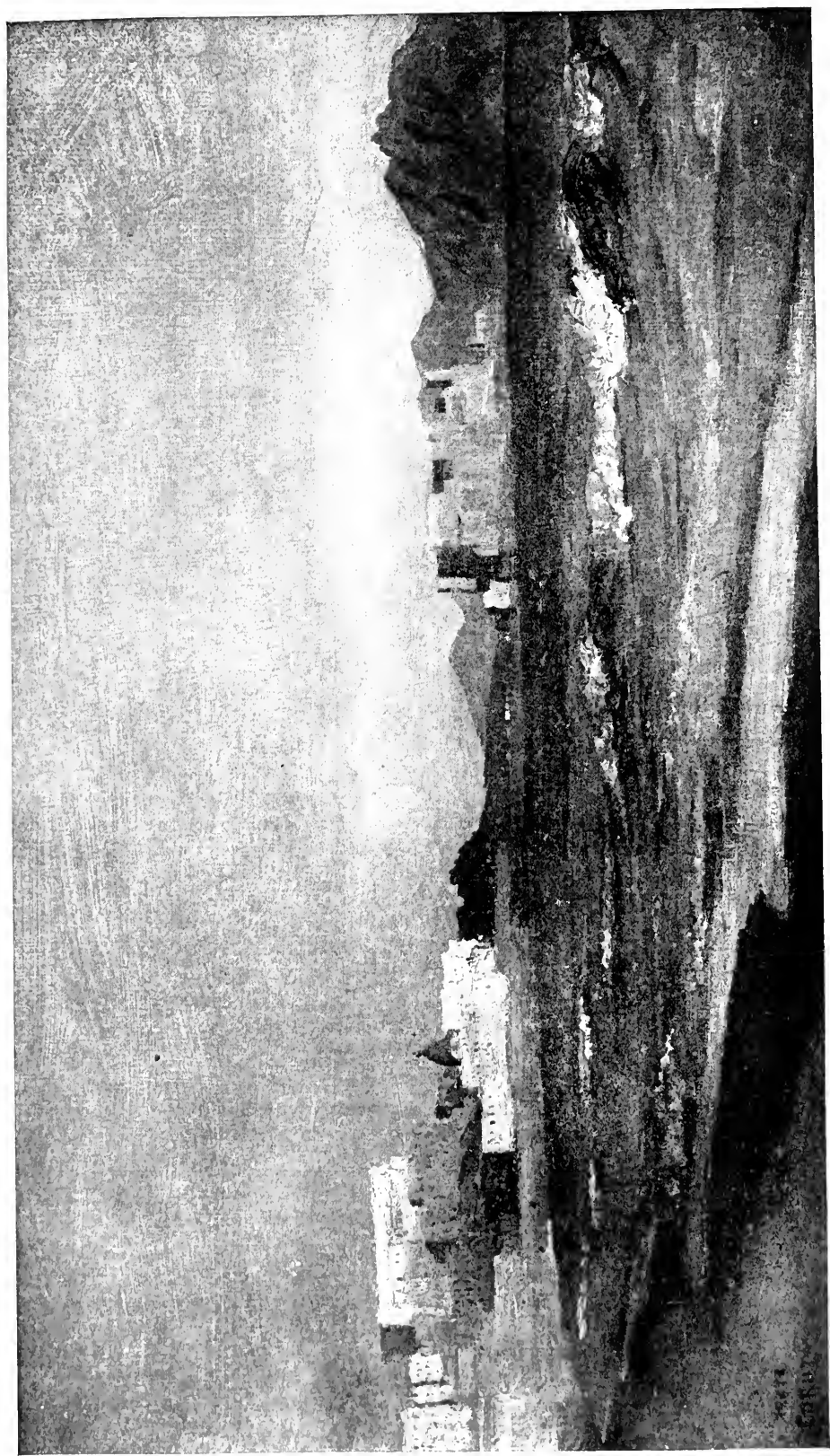
or in that delicious and luminous little landscape *Rome, le Colisée*? Here all seems to be the work of one who is a fine colourist simply—but let us not deceive ourselves, for beneath this delicious colour, in which the scene stands out bathed in exquisite light, there is a foundation of drawing of extreme power and unerring accuracy.

So, too, the very numerous drawings by Corot in the Rouart Collection—and there was in truth an admirable harvest of them—show to what extent his work was built up upon this sureness of hand. An admirable example and proof is afforded by the work which we reproduce here entitled *À Castel-Saint-Élie*. What amazing virtuosity is here evinced! This drawing, executed by Corot with all his ease and dexterity and, as it were, merely as a preparation or simply as a note, is in truth a marvel of correctness and precision, and affords a proof of how much there is of profound science underlying the bold execution of the master. These lead-pencil and pen drawings of his are much less well known than his charcoal drawings. In the sale

they were much sought after and high prices were given for them.

Corot the figure painter had also in the Rouart Collection a preponderant place. For a long time only his landscapes were appreciated, at any rate by the public at large, and only lately has his supreme talent in this other branch come to be recognised. In this matter a man like Henri Rouart was not to be deceived, and while buying those landscapes at which we have just cast a rapid glance—too rapid, for each single one really deserves to be studied in detail—M. Rouart was also gathering together a collection of portraits and figure paintings by Corot which was the most complete and representative *ensemble* one has ever been privileged to see. Last year a very beautiful figure painting by Corot, belonging to the late M. Jean Dollfus, gained considerable success in the auction-room, and the *Femme à la perle* was purchased for the Louvre at a price of 150,000 francs. But the enthusiasm was still greater for certain pictures in the Rouart Collection, the principal one,





"NAPLES ET LE CHÂTEAU DE  
L'ŒUR" BY J. B. C. COROT

(Photo provided by E. Dinet)





"TIVOLI, VILLA DESTÉ"  
BY J. B. C. COROT

(Photo provided E. Druet)

## The Rouart Collection.—The Corots

*La femme en bleu*, being purchased by the Louvre for 162,000 francs. The price of course matters little and I only quote it as an item of information for such of my readers as may be interested; what does matter is the beauty of the work, and it must be admitted that this was a very fine production of the master. I am willing to admit that all Corot's figures are not equal to this one in quality, for some indeed are a little careless in form. These, however, should, I think, be regarded merely as studies made by the master for his own use—as rapid notes executed for his personal pleasure and which he never would have thought of presenting as finished productions. But leaving such aside, what a number of beautiful works there are still to be remembered, precious works, alas! now scattered and for ever dispersed according to the whim and caprice of sales and auction-rooms. Such a one was the *Jeune femme blonde à la tunique claire* (50,000 francs) reproduced on p. 112, in which the face is so astoundingly well modelled and gives so faithful an impression of life; or again the *Bretonne allaitant son enfant* (21,700 francs); the *Bohémienne rêveuse* (14,000 francs); the *Dame assise de face, les cheveux sur les épaules*; the *Paysanne à la chemise blanche*: and that noble allegorical figure *La Poésie*.

While we recognise with joy that the Rouart Collection has been the apotheosis of the great Corot, we cannot but feel an undercurrent of profound regret that this wonderful *ensemble* of works should have been for ever broken up and dispersed. Certainly it is true that the Louvre has been fortunate in acquiring a fine painting and several drawings, but these amount in reality to merely a sample, as it were, of a unique collection. Only think of the interest there would have been in preserving the unity of a group of more than sixty paintings, sketches, and drawings by this master of Ville-d'Avray, an harmonious *ensemble* formed by one man who shared to some extent the life of the painter and who knew him better than any one!—but I realise that one must not ask of the State such a great sacrifice, any more than one may ask of all collectors or their heirs the generosity of a Moreau Nélaton, who presented to the nation a collection of inestimable value.

At any rate, all lovers of art will have drawn a precious lesson from the sight of this magnificent group. But the lesson afforded us by these works of Corot is by no means unique. Other *ensembles* in the Rouart Collection demand equal attention, and these we shall study in succeeding articles.

H. F.



"JEUNE FEMME COUCHÉE" (LEAD-PENCIL DRAWING)  
(Photo provided E. Druet)

BY J. B. C. COROT



"GOUVIEUX, PRÈS CHANTILLY"  
BY J. B. C. COROT

(Photo provided E. Druet)



"À CASTEL-SAINT-ÉLIE" (PEN  
DRAWING). BY J. B. C. COROT

(Photo provided by L. Dinet)

# SOME ETCHINGS AND DRY-POINTS

BY

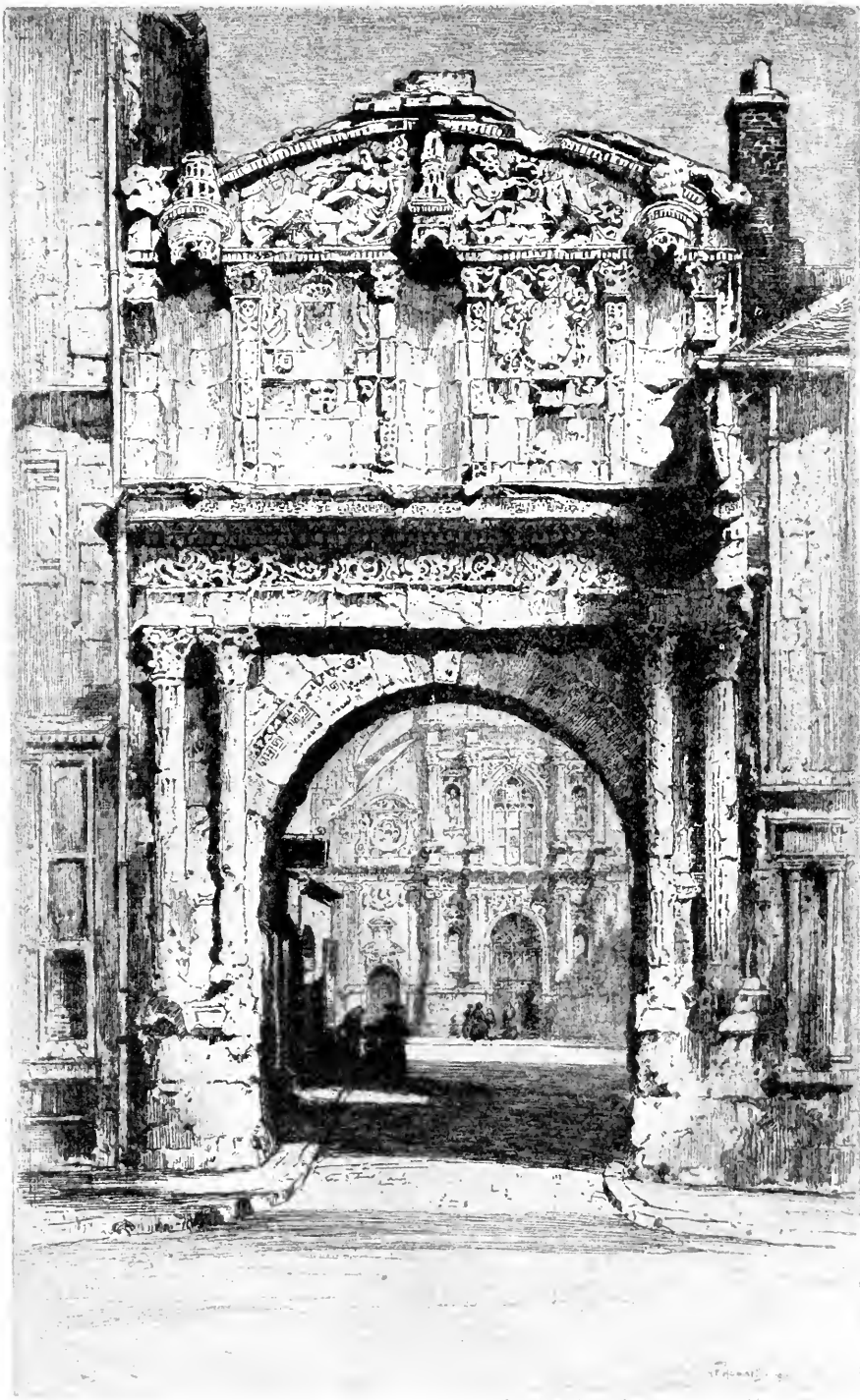
ALBANY E. HOWARTH, A.R.E.



"A STREET IN MONTREUIL" (DRY-POINT)

(Copyright Messrs. Colnaghi & Obach and Messrs. Dorlandswells)

BY ALBANY E. HOWARTH



(Copyright Colnaghi &  
Obach and Dowdeswells)

"PORTE SAINT-PIERRE,  
AUXERRE" (ETCHING). BY  
ALBANY E. HOWARTH





"BAMBOROUGH" (DRY-POINT)  
BY ALBANY E. HOWARTH

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Obach and Dorells)

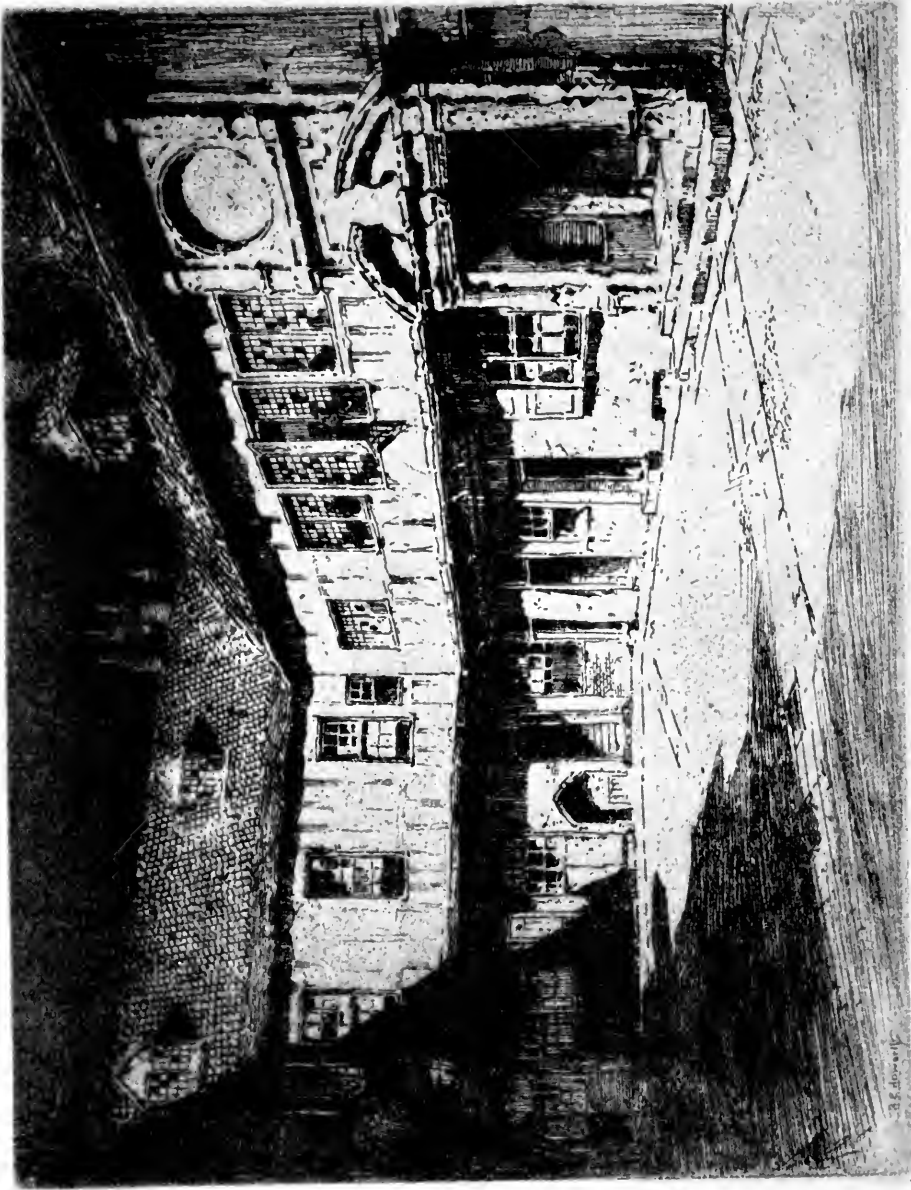




Albany E. Howard. et al. top

"RICHMOND CASTLE, YORKSHIRE" (DRY-  
POINT). BY ALBANY E. HOWARTH

(Copyright Colnaghi &  
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"ST. WILLIAM'S COLLEGE, YORK" (ETCHING)  
 BY ALBANY E. HOWARTH

(Copyright Colnaghi &  
 O'ach and Dowdswells)



(Copyright Colnaghi & Obach)

"AMIENS" (ETCHING). BY  
ALBANY E. HOWARTH

THE FIRST EXHIBITION OF  
THE SOCIETY OF WOOD-  
ENGRAVING, PARIS.

To artist, student, and public alike there are no more interesting exhibitions in Paris than those held from time to time in the Pavillon de Marsan. Their special feature has always been a lucid display of each exhibitor's work. The recent first exhibition of the Société de la Gravure sur Bois Originale was in no way behind those pertaining to other branches of art that preceded it. Apart from the fascinating display of framed prints, one could leisurely enjoy studying many of the artists' original blocks in their various stages, as well as the tools they had employed. The most attractive exhibit of that kind shown was a series of blocks and prints by Paul-Émile Colin. In viewing the craftsmanship on the wood itself, one felt how distinctly personal it was. The artist's use of a penknife was admirably shown on the wood, and gave to his prints a rustic quality in excellent harmony with similar characteristics in his subjects.

It is the recognition of this affinity of the subject with the method and medium that gives vitality to all good work, just as it is the lack of it that produces lifelessness in otherwise excellent compositions whose rhythm has been destroyed by the use of an unsympathetic *métier*.

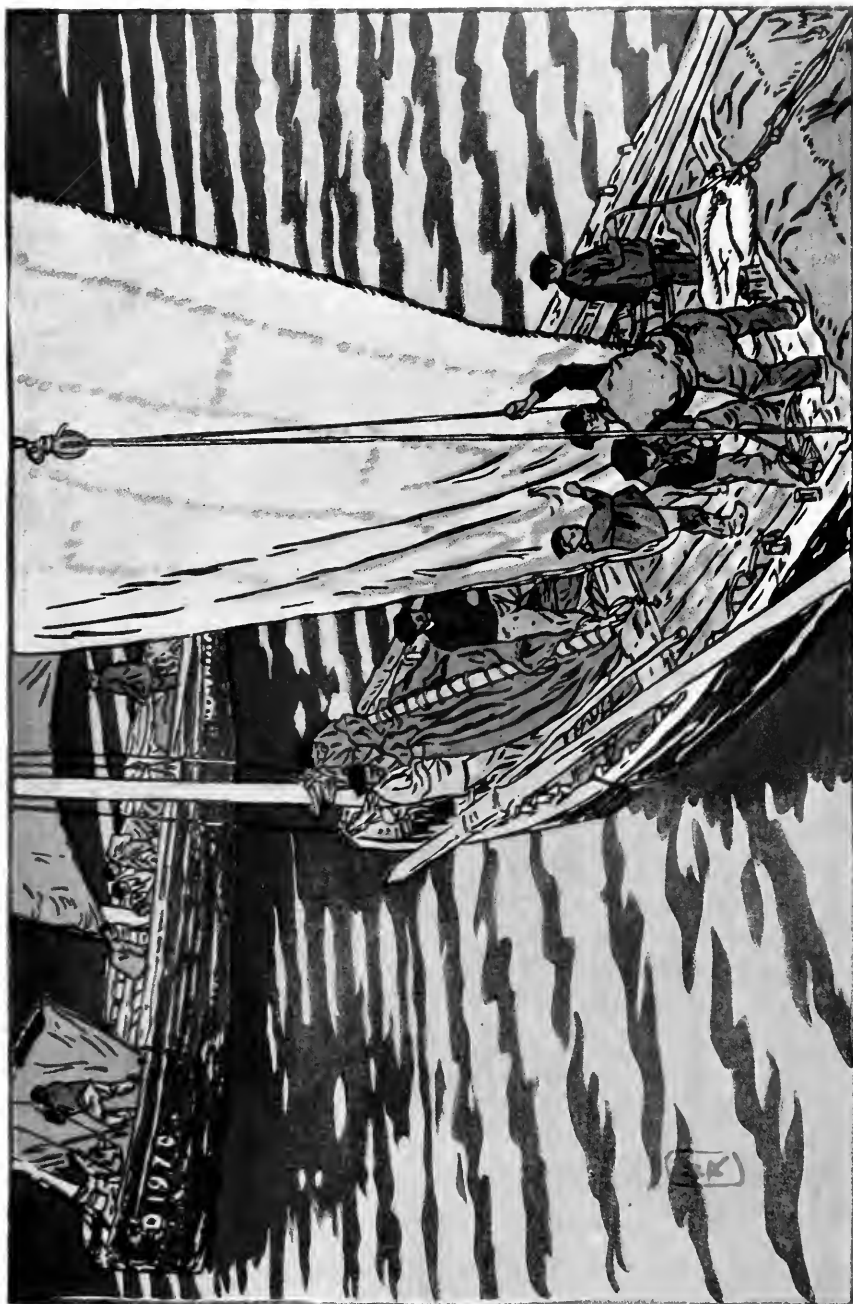
In this exhibition there was much work revealing a technical excellence which was interesting, but its brilliant superficiality was dimmed beside the masterly achievements of the comparatively few who had expressed their knowledge and power by artistic means and not craftsmanship alone. Standing before the works of Henri Rivière one wished for nothing more and nothing less than he had expressed. Each print contained that indefinable essence of greatness which one recognises in the work of a rare artist. He had lately shown me some of his recent water-colours, and to have seen them in conjunction with his coloured wood-engravings was to fully realise his power of abstracting from either medium only that which is part of itself and was closely allied to his interpretation of his subject. His large print, *Le Pardon*



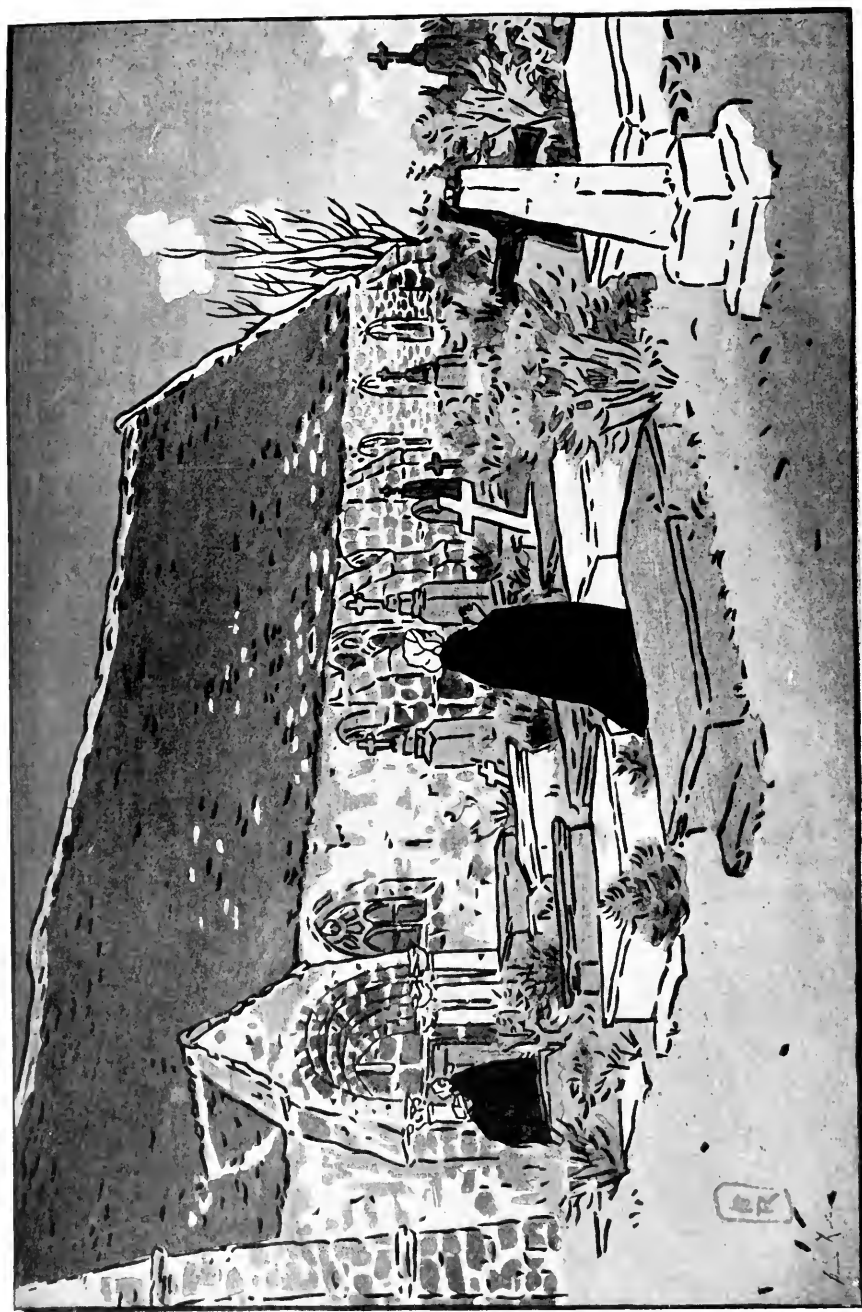
"L'ABREUVOIR"

(Copyright E. Sagot)

FROM A MONOCHROME PRINT BY AUGUSTE LEPÈRE







"LE CIMETIÈRE DE PERROS-GUIREC," FROM  
A PRINT IN COLOUR BY HENRI RIVIÈRE



## The Society of Wood-Engraving, Paris

de Sainte-Anne-la-Palud, revealed the power of a master-worker, but it was in his smaller exhibits, *Ramasseuse d'aiguilles de pin*, *Vanneuse*, *Départ de bateaux à Tréboul*, and *Cimetière de Perros-Guirec*, that one became conscious of a more intense expression as well as a sympathetic knowledge of the Bretons and Brittany, the chief source of his inspirations.

With the same artistic attractiveness, the work of Auguste Lepère claimed attention. Apart from his twenty-four prints on view, one could study various editions of books illustrated from his blocks, all of them revealing the same energy and vitality for which his work is ever notable. Amongst his framed examples the most distinguished were his large print in brown, *L'Abreuvoir*, and his vigorous coloured blocks, *Coupeurs de bouts de cigares* and *Le Port de Nantes*. The prints by J. E. Laboureur had each an individuality of its own, and formed one of the most attractively decorative features of the exhibition. His little print, *Masque aux cheveux d'or*, here reproduced in facsimile, was unique

amongst the more ambitious examples surrounding it by its striking simplicity; like all his other work it had the uncommon quality of impressing itself on one's visual memory for days after, and I fancy it is only work born of sincerity that contains that magical power.

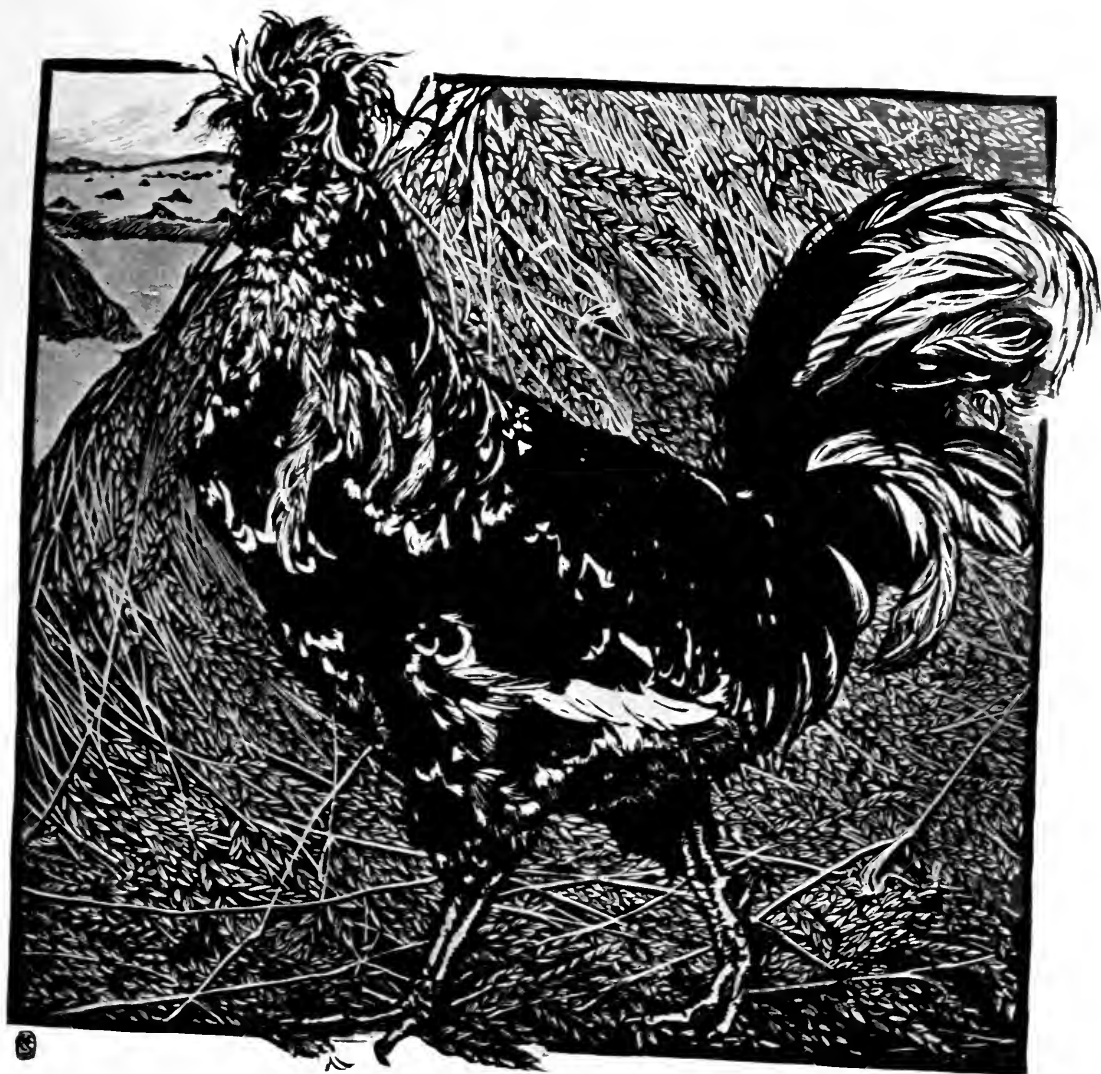
But to linger over these descriptive thoughts would be unfair to the other artists whose work merits more than a restricted cataloguing, though reference to them must be made more briefly. Of the seven individual prints by G. A. Jacquin, his *Moulin à vent* was especially remarkable for its quaint decorative design and colour. J. G. Veldheer contributed some distinctly personal and individually attractive Dutch and German landscapes, his admirable skill and treatment of the character one looks for in old architecture being typically expressed in the accompanying illustration *Le Bourg (Nuremberg)*. For strength in craftsmanship and strong decorative qualities the prints by F. L. Schmied commanded no limited attention, his sense of design being convincingly expressed



“PUITS A PIERRES”







125  
"COQ." FROM A MONOCHROME  
PRINT BY F. L. SCHMIED



"LE BOURG "(NUREMBERG)"  
FROM A MONOCHROME PRINT  
BY J. D. VELDHIEER

## Studio-Talk

in *Les Gerbes* by the introduction of blue cornflowers and white butterflies which gave it a unique charm as well as a certain moving suggestion and sensation of the open air. As an illustration exhibiting a concentration of his varied technical methods and art, his *Coy* is a capital example. With a refined similarity of method but entirely personal outlook, the portraits and landscapes by P. E. Vibert claimed, with other masterly exhibits, an equality of praise. Among many versatile prints the one in which he had most convincingly attained the result sought was perhaps the *Puits à pierres*. Other notable prints were the admirably treated moonlight effect in colour, *Le Hameau au clair de lune*, by Camille Beltrand; the *Tour de la Cathédrale à Nevers*, by Fernand Chalandre; the strong black-and-white *Cassandre*, by Robert Davaux; André Deslignères' personal and interesting *Calfats*; the *Jeune fille à la balustrade* and *La Cigarette*, by P. G. Jeanniot; *Le Quai d'Anjou*, by Herbert Lespinasse; the poetically romantic *La Tour*, by E. A. Verpillieux; and the same artist's *La Gare*, with its vigorous qualities and colour.

Amongst other important work in the exhibition not the least distinguished came from English and Scottish artists. Somewhere I have read, "We are so apt to ignore what is by the way, just because it is by the way." From the delightful little prints by Mrs. E. C. Austen Brown one could not include her in that saying. Her *Enfant avec des oies* and *Le moulin à vent* had a rare simplicity of charm, design, and colour, and her *Clair de lune* showed that she knows how to obtain beauty from what one might term commonplace things. With seductive charm the six prints of Charles H. Mackie exhibited genuine artistic qualities, as well as a subtle Celtic temperament which was much less evident in his design than in his colour. The work of W. Giles, on the other hand, was characteristically English: full of light-hearted sunlight, with the delicacy of transparent water-colour, his prints asserted a joyous note in the exhibition, the most fascinating being his study

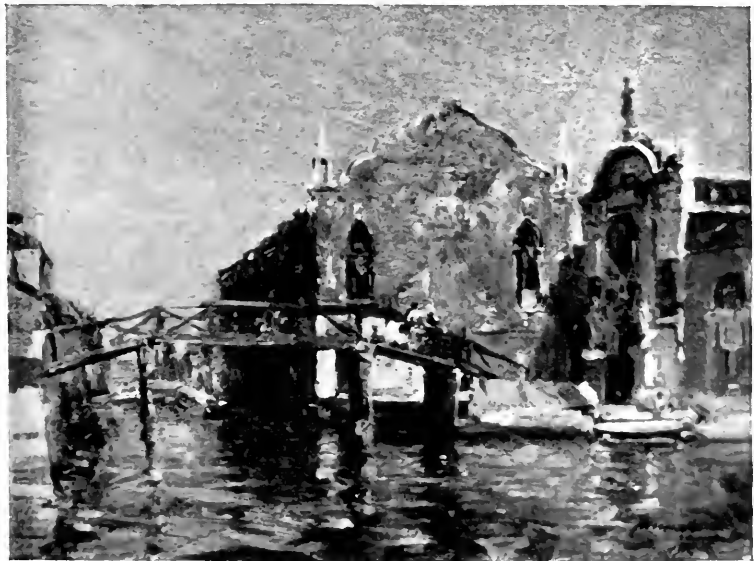
of two peacocks, entitled *Our Lady's Birds*. Attractive also were *Constance* and *The Tiger*, by John D. Batten; the flower studies by Mrs. E. B. Hopkins; and *The Bridge*, by Sydney Lee.

E. A. TAYLOR.

## STUDIO-TALK.

(From our Own Correspondents.)

LONDON.—The Royal Society of Painter-Etchers and Engravers has just concluded its thirty-first annual exhibition at the galleries of the Old Water-Colour Society. The exhibition could not be counted among the most interesting which the Society has held. Certain well-tried *motifs* of composition were repeated to an extent that destroyed the feeling of variety necessary to the enjoyment of an exhibition. Plates which introduced freshness in the point of view and style were *Northolt*, by Mr. S. Anderson; *Spangles*, by Mr. J. R. S. Exley; *Rain-storm, Volendam*, by Mr. W. P. Robins; *From the Heights of Rouen* (aquatint), by Mr. Luke Taylor; *A Thanet Granary*, by Miss Constance M. Pott; *Le Roux*, by Mr. Lee Hankey; *Winchelsea Gate*, by Mr. William Monk; and *Woodsford Castle, Dorset*, by Mr. Bernard Eyre. Mr. Nelson Dawson's work, notably his *Fisherman's Haven*, was a stimulating contribution to the show, and Mr. Frank Carter's *Retribution* was a notable etching. Sir Charles Holroyd and Sir Alfred East were neither of them very fully represented, but both gave valuable



"ABBZIA DELLA MISERICORDIA"

BY EMMA CIARDI

(Messrs. Ernest Brown & Phillips, the Leicester Galleries)

support to the exhibition. The absence of work from Mr. Frank Brangwyn, A.R.A., was to be felt. There were some interesting book-plates by Mr. George W. Eve among the exhibits.

In her exhibition last month at the Leicester Galleries, Signorina Ciardi confirmed the success she met with at the same galleries two or three years ago. The dominant note in her art is its brilliancy, and in subject she excels in that romantic treatment of eighteenth-century themes which found such delightful expression in her *Parole Antiche* (Words of Old) of the Venice Exhibition of 1907. The exhibition at the Leicester Galleries contained a number of works in this vein, besides the two now reproduced, as well as some interesting examples of other kinds of landscape : and among some smaller sketches were several reminiscences of her last visit to London.

The seventh exhibition of the Modern Society of Portrait Painters, which is open at the Royal

Institute Galleries in Piccadilly until the end of March, presents conventionally executed portraits side by side with portraiture which relies upon daring innovations. This gives a very comprehensive character to the exhibition. It is the innovators, however, in the present show who do the most for its success. Three of the most interesting painters of to-day are Mr. G. W. Lambert, Mr. Gerald Festus Kelly, and Mr. Glyn Philpot. The work of these artists gives distinction to the display of the Modern Society. On the present occasion they are mainly supported by Mr. W. B. E. Rankin, Mr. Fiddes Watt, Mr. Alfred Hayward, and Mr. Alexander Jamieson.

At the Carfax Gallery Prof. C. J. Holmes held an exhibition of paintings in February. Prof. Holmes often imperils the daring simplicity of his drawing and his sensitiveness to nature in certain moods by the mere prettiness of his colour-effects. This is all the more noticeable from the fact that wherever the artist is not primarily bent upon



"THE BALUSTRADE"

(Leicester Galleries)

BY EMMA CIARDI





"PROMENADE À LA MODE"

(Leicester Galleries)

BY EMMA CIARDI

effects of the kind his work reveals a beautiful austerity of intention. This latter is very evident in some of his drawings and also in the painting *Glaramara*, with its blue belt of wooded hills against the sky.

The National Portrait Society's exhibition at the Grosvenor Gallery, which is open until the end of this month, has effectively counteracted the pessimism in regard to the art of painting which threatened to become the fashion in this country. The Society has refrained from giving an exhibition for two years, and it now gives it in its new home under circumstances which throw into relief the qualities and refinements in modern skill which conditions of modern exhibitions, as a rule, tend by their unsympathetic nature to obscure. The Society wisely reserves to itself the right of exhibiting, as of documentary interest to students or as a courtesy to distinguished European painters, occasional foreign work which is relevant to its own intentions. The painting by Renoir, *La Parisienne*, in the present exhibition was originally exhibited at the epoch-making Impressionist Exhibition in Paris in 1874, and was brought to England but recently from the famous Rouart sale. It is

accounted one of the most perfect specimens of the master's art. The two portraits by Sargent, *Mrs. Adolf Hirsch* and *Robert Mathias, Esq.*, are thoroughly typical of the power by which his art has proved such a potent influence with the rising generation of painters. The extreme vitality of Mr. Connard's paintings, *Cromwell Gardens* and *Helen Connard*, in the present exhibition, the highly disciplined skill of Mr. Orpen, who has never revealed the wealth of his resources so well as in his various paintings here, the exactness of the tone valuation in the paintings of Mr. Pryde and Mr. Nicholson, and the sensitiveness of the touch of Mr. Gerald Kelly—in all these cases much more is owed than is outwardly



"THE LOVELY LAGOON"

(Leicester Galleries)

BY EMMA CIARDI

shown to the influence we speak of. It is mastery in the most difficult formula of painting, where colour and tone are thought of together, that is evident in this exhibition; showing a tradition without exhaustion and with sufficient life, as in the case of the paintings of Mr. Strang, to adorn itself with many of the features of pure colour fantasy which obsess the imagination of the Post-Impressionist school at the expense of everything else. Other contributors of notable works to this exhibition are Mr. Lavery, A.R.A., with his full-length of *Comtesse de B*—and *Lady in Black*; Mr. George Henry, A.R.A., with his portrait of a lady in a garden, expressive of a charming sensibility in its conception and style, and Mr. Glyn Philpot, with a *Negro in Black and Silver*—which in its refinement and knowledge surpasses all he has yet done—and a full-length portrait of Lady Balcarres (Countess of Crawford) in which the influence of Venetian painting is beautifully apparent.

One of the most interesting of English women portrait painters at present exhibiting is Miss Flora Lion, who has perhaps never done anything better than the portrait of Mr. H. V. Lanchester, the well-known architect. This portrait is in the National Portrait Society's exhibition which we have just been noticing. Mr. Lanchester, with his partner, Mr. E. A. Rickards, has been responsible for some of our most important public buildings, including the Wesleyan Central Hall, Westminster, the Cardiff City Hall and Law Courts, and the Deptford Town Hall. He was for a time editor of "The Builder," but resigned when called in by the Government of India to report on the laying-out of the new capital of India at Delhi, and he has been engaged in the preparation of improvement schemes for the Indian cities of Lashkar, Ujjain, and Indore.

We are reproducing an oil portrait by Mr. Howard Somerville, entitled *Joyce and a Manila Shawl*, recently purchased by the Walker Art Gallery, Liverpool. Mr. Howard Somerville is a portrait painter of exceptional talent. He too is represented in the National Portrait Society's exhibition by a portrait which has added greatly to his reputation.

Mr. Louis Sargent's paintings exhibited in February at the Leicester Gallery represented a young artist whose work has always claimed close consideration. For some time Mr. Sargent confined himself to romantic genre, depending upon colour for the mood to be enforced without quite succeeding in convincing us of exceptional quality in his colour; but in the recent exhibition we saw him chiefly striving direct with nature in rugged coast scenes; and it is in the canvases of this kind that he seems to show us the resources of his art and originality of vision.



PORTRAIT OF H. V. LANCHESTER, F.R.I.B.A.  
(National Portrait Society's Exhibition)

BY FLORA LION



*(Purchased by the Wislizenus  
Art Gallery, Liverpool)*

“JOYCE AND A MANILA SHAWL  
FROM THE PAINTING BY HOWARD  
SOMERVILLE

By the death of Sir George Reid, which took place on February 10 at Hillylands, Oakhill, his Somersetshire residence, British art has lost one of its most distinguished representatives. Sir George was known to the world chiefly as a painter of portraits, which monopolised his attention almost wholly during his later years, but he also displayed rare gifts as a flower painter, and in the earlier part of his career he achieved marked success in landscape. Sir George was President of the Royal Scottish Academy from 1891 till 1902.

The "Landscape Exhibition," which has now been held annually for fourteen years in succession at the galleries of the Old Water-Colour Society, this year contained pictures by only two of the original exhibitors, Mr. James S. Hill and Mr. Leslie Thomson. Among the invited exhibitors Mr. Hughes-Stanton, although he had gone to France for his subjects, was, perhaps, the one most in tune with the precedents of the group, for he receives his style from the school of Constable. Mr. A. K. Brown's work is not so well known out of Scotland as it should be, and with that of another Scottish Academician, Mr. E. A. Walton, formed a welcome addition to the exhibition.

The Ridley Art Club's twenty-seventh exhibition held at the Grafton Galleries for a week in February was very attractive. There is no rule against the exhibition of works previously exhibited elsewhere, and its absence affords many a welcome opportunity of renewing acquaintance with pictures which we probably should under other circumstances never see for a second time. In addition much interesting and original work on a small scale appears unpretentiously at the Ridley.

Exhibitions which have defined themselves as events of the month include the collection of etchings by Rembrandt and his contemporaries at Mr. Gutekunst's, and the modern etchings, embracing the work of Affleck, Béjot, Strang, and E. M. Synge, at Messrs. Connell's gallery.

**V**IENNA.—The Winter Exhibition at the Künstlerhaus contained fewer works than usual, owing to the fact that part of the "house" was reserved for collective exhibition of the works of two of her ancient members in celebration of the centenary of their birth. These were Josef Hasselwander and Carl Rahl. The former was an artist who concerned



"STONE BRIDGE OVER THE LAHN"

(*Kunstlergenossenschaft, Vienna*)

BY OSWALD GRILL



*(Künstlergenossenschaft, Vienna)*

PORTRAIT OF COUNT ALFRED SALM  
BY JOHN QUINCY ADAMS



PORTRAIT OF FRAU M. B.  
BY W. VICTOR KRAUSZ

*(Kunstlergenossenschaft, Vienna)*

## Studio-Talk

himself with every branch of painting and graphic art, and who, if he was in no way a genius, still was an artist of parts, though he was, in a manner, forgotten. Some of his pictures are of distinctive merit, particularly so his portraits, which have both charm and grace. It was Josef Hasselwander who over sixty years ago designed the statues which once ornamented the Elizabeth Bridge but now line the path to the Rathaus. At that date there were few sculptors of note, and statuary work was usually done by working masons—"Handwerker" they were called.

Carl Rahl was a much more important man. He was the revolutionist of those days in the teaching of art. He spent many years in Rome and Venice, and discovered the old method of painting on a white lustrous background even before the same discovery was made by Holman Hunt and Millais. Recalled to Vienna to become teacher at the Academy he soon showed himself at enmity with the ancient method of instruction then practised, with the result that he received his *congé*, together with two other professors who were of his tenets, though a few years later, just a short time before his death, he was newly appointed. The effect of his dismissal was startling, for all his students left *en bloc* and joined the private classes which Rahl had started. His fame as a teacher was so great that students from all parts flocked to him, particularly from Hungary, among those who came from that country being Lötzy, Moritz Than, and for a time Munkácsy. Many of the leading Viennese were also his pupils—Eisenmenger, Hoffman the landscape painter, Bitterlich, Romako, George A. Mayer, who became his biographer, and others. Rahl was, in his day, a portraitist of some note, strong and virile in his methods and original

in his treatment. Many of his best pictures hang in public galleries in Vienna, Berlin, Munich, Hungary, and elsewhere. As a fresco painter he was still more important, his work in this direction being monumental. His finest efforts in this medium are to be seen in the Austrian Academy of Science in Athens, whose architect was Hansen, in Vienna, and other cities of Austria and Hungary.

For the rest, the Winter Exhibition at the Künstlerhaus bore the usual aspect. There were some interesting portraits, notably one by Victor Scharf of a lady gowned in brown-gold, a highly decorative portrait of a lady by Schattenstein, a portrait of a girl by W. V. Krausz, very simply treated and very effective, a remarkable one of a gentleman by Rauchinger, in which the brush has been very cleverly handled and the features capitably interpreted, and an equally interesting portrait of Count Alfred Salm by John Quincy



"THE RED FEATHER"

(Kunstlergenossenschaft, Vienna)

BY GUSTAV BOHM



Adams. Other items worth mention were Stalzer's picture of Pater Abel, the renowned preacher, László's sketch of a young lady, Frau Emmy Graetz—perhaps a little too sketchy—and Prof. Pochwalski's thoughtfully rendered portrait of a gentleman.

The landscapists were well represented. They have their own traditions, and seek their motives in the various parts of Austria and her Crown Lands, which offer so much variety and beauty, mountains, hills, lakes, rivers, woodland scenery, old-time towns and villages, peopled by diverse races. Among the artists represented were Gsur, Ferdinand Brunner, Albert Reibmayer, Suppantisch, Darnaut, Alfred Zoff, Tina Blau, Thomas Leitner, Ranzoni, Windhager, Oswald Grill, Therese Schachner, Eduard Zetsche, Karl Fahringer, A. Rothaug, J. Nep Geller, and Gustav Böhm, who also sent a notable work entitled *The Red Feather*. I must not omit to mention the collective exhibition of pictures by that romantic, sensitive painter, Ludwig Dill.

Some very good graphic work was contributed by L. Kazimir, Otto Stössel, F. Gold, Frau Kazimir Hoernes, Emma Hmeczycz, Anna Mik, and a young Englishman, Conrad Ward, who studied in

Carlsruhe, and shows much promise as an etcher. There was not much plastic work apart from that exhibited by such well-known medallists as Karl Perl, Ludwig Hujer, Otto Hofner, Hans Schaefer, Arnold Hartwig, and P. O. Beck. Some charming statuettes were contributed by a young Hungarian sculptor, Stephan Szentgyörgyi, while other works worthy of note came from Gomik, Hans Müller, Lewandowski, Otto Hofner, M. Rothberger, C. M. Schwerdtner, and others.

A. S. L.

**B**UDAPEST.—The Winter Exhibition at the Royal Academy of this city offered some few works of interest, though they were rather difficult to sort out from the eight hundred works shown. Hugo Poll's *Home-wards* was a well-painted study of cows, the drawing of the animals being good and the general rendering of tone capital. Another spirited achievement by the same artist represented a *Flotilla*, and here again Poll showed his good drawing, especially notable being his treatment of the water. His medium is pastel, and his handling of it in achieving his colour-harmonies is very felicitous. Frigges Strobentz distinguished himself as a painter of flowers; his colouring showed a rare delicacy, and his rendering of form was both crisp and sympathetic. A nude study by Javor Pal received some



"A MARKET IN CRACOW"

(Künstlergenossenschaft, Vienna)

BY J. NEP GELLER





## Studio-Talk

attention, and the artist was awarded a prize for it. From the point of view of draughtsmanship it has some claims to acknowledgment, but the colour was coarse and glaring—a background of violet, a bright green sofa bearing a nude woman holding a many-hued parrot in her hand, while a loud red curtain added to the glare. A flower-piece by the same artist was on a far higher plane, for here the coloration was much more refined.

Oskar Glatz contributed a number of portraits and some sunny landscapes, his best effort perhaps being the picture reproduced on p. 150, which has a certain gracious simplicity, and is particularly delightful in its atmospheric effect and the charming rendering of the children. Another artist who figured well at the exhibition was József Mányai, who was at his best in his landscapes. Cézár Kunwald sent some clever portraits and other pictures showing a nice feeling for colour and arrangement. His treatment is reticent, and he avoids all superfluous detail. J. Pentelei Molnár

was this time represented only by flower paintings, chiefly roses whose fragrance he was successful in transferring to his canvas. G. Magyar-Mannheimer, Bertalan Karlovszky, Moric Goth, Gyula Stetka, Lajos Szlanyi, A. Edvi Illés, Andor Dudits, Karoly Pálya, Hermine Bruch, Robert Nadler, and Jenő Major Marothis were all well represented by characteristic works. Tivadar Zemplényi, who paints coast scenes and landscapes with a strong and virile touch, is an artist who understands the varying moods of mother earth, and has a keen understanding for the picturesque.

Louis Márk's *Toilette* (p. 151) was the only picture he sent; he has handled the subject very cleverly, and has been particularly successful in the treatment of the drapery. F. Ervin Kormendi's rendering of an old Italian city was very felicitous; L. Gimes deserves mention for his interpretation of old peasant women, Odon Szmracsany for his pictures of French scenery, Josef Palfy for his *Canal*, broad and intimately painted. Other



"CIRKVENICA ON THE ADRIATIC"

(Budapest Academy)

BY TIVADAR ZEMPLÉNYI



"GOOSE MAIDENS"

(Budapest Academy)

BY OSKAR GLATZ

contributors of works worthy of notice were Emil Pap, L. Kézdi-Kovács, Samu Bortsok, Victor Olgyai, whose pastels showed imaginative power and delicacy in colouring, Arpad Juhasz, whose drawings have a fine sentiment and pictorial expression, and that distinguished artist A. Kriesch-Körösfői.

Comparatively little sculpture was exhibited, and only a small proportion even of that was of fairly high order. Istvan Szentgyörgyi's small bronzes were delightful in grace of modelling, and Ferenc Sidlo's figures showed dramatic force. Odon Moiret, a promising young sculptor of singular strength, and Geza Horvath, who showed a bust of a young boy, should also be mentioned, as should some capital medals and plaquettes by Josef Remenyi.

A. S. L.

Deutsche Retrospective Kunst-Ausstellung" the Grand Duke of Hesse has taken the initiative, and the arrangements for the exhibition, which is to be held in a portion of the old Royal Palace, have been entrusted by him to Prof. G. Biermann, artistic adviser to the Grand Duke, and to Councillors Hermann and Theobald Heinemann, proprietors of the well-known galleries in Munich bearing their name. The period to which the exhibition is to be consecrated, extending from the close of the Thirty Years War, which wrought such devastation throughout Germany, to the Napoleonic era, is one that has been almost wholly neglected by the historians of art, but it is believed that next year's display will show that much of the work done therein is entirely worthy of being resuscitated.

T. W.

**D**ARMSTADT.—Plans are on foot for holding in this city during the summer of next year a large and important exhibition of German art from 1650 to 1800. In the promotion of this "Allgemeine

**B**ERLIN. — Comprehensive "one-man" shows ushered in the new year. The Royal Academy honoured Hertel, Lessing, and Wallot with special exhibitions. That of Albert Hertel, the landscape and still-life

painter, was remarkable for some compositions of great breadth and noble conception. The majority of his works are truthful and loving renditions of reality. He drew his inspirations from scenery at home as well as abroad, particularly Italy. His *natures mortes* were often luxuriously arranged and yet of a sustained style. The sculptor Otto Lessing and the architect Paul Wallot were not characteristically represented. The one was only to be studied in some superior busts, not in monumental compositions, and the builder of the Berlin Parliament buildings was only in evidence as the conscientious and erudite designer.

Emil Renker, to whom the Rome Prize of the Berlin Royal Academy of Arts was recently awarded, was born here in 1886. He studied in the Royal School of Applied Art (Kunstgewerbe-



"TOILETTE"

BY LAJOS MARK  
(Budapest Academy.—Copyright of Kőnyves  
Kálmán)



FOUNTAIN FIGURE FOR THE GERMAN EMBASSY IN  
ST. PETERSBURG. BY EMIL RENKER

schule) under Havercamp and in the Academy under Prof. Herter. With his monument *The Shepherd* he won a prize in the competition for the adornment of a public place in Western Berlin, and he has just now executed a fountain figure for the German Embassy in St. Petersburg. His talent leans towards Renaissance art, beauty and fullness of form, as well as expressive movement, being distinguishing features. Yet there is a certain tenderness and chastity in his youthful figures, a psychic craving which reminded one of earlier stages of art development. He has been strongly touched by Rodin and Sindling, and it will be interesting to watch the influence of Rome on this rising artist.

At the Künstlerhaus a Paul Meyerheim exhibition made it clear that amiability, good humour, and facility of the imaginative vision are the safest outfit for gaining popularity. But his animal pictures and genres, portraits and landscapes testified also to a thorough study of nature and to a

good schooling, and thus the connoisseur could only regret that the productivity of a born painter should have been so cruelly marred by failing eyesight.

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The entire building of the Secession was filled with works by Lovis Corinth. This painter possesses the rare gift of composing big groups, and the nude figure painted in the Jordaens style is a favourite theme of his. The eye of the artist, as early works exemplified, has always revelled in colour, and has also proved susceptible to exquisite tonalities. He has never practised a careful

selection, and has evinced a rather voracious appetite for realistic subjects; but religious and mythological themes have also demanded expression, and in such transcendental subjects the earthy element is again dominant. The impulsiveness of the painter has engendered much sloppiness, and this greatly deducts from his merits.

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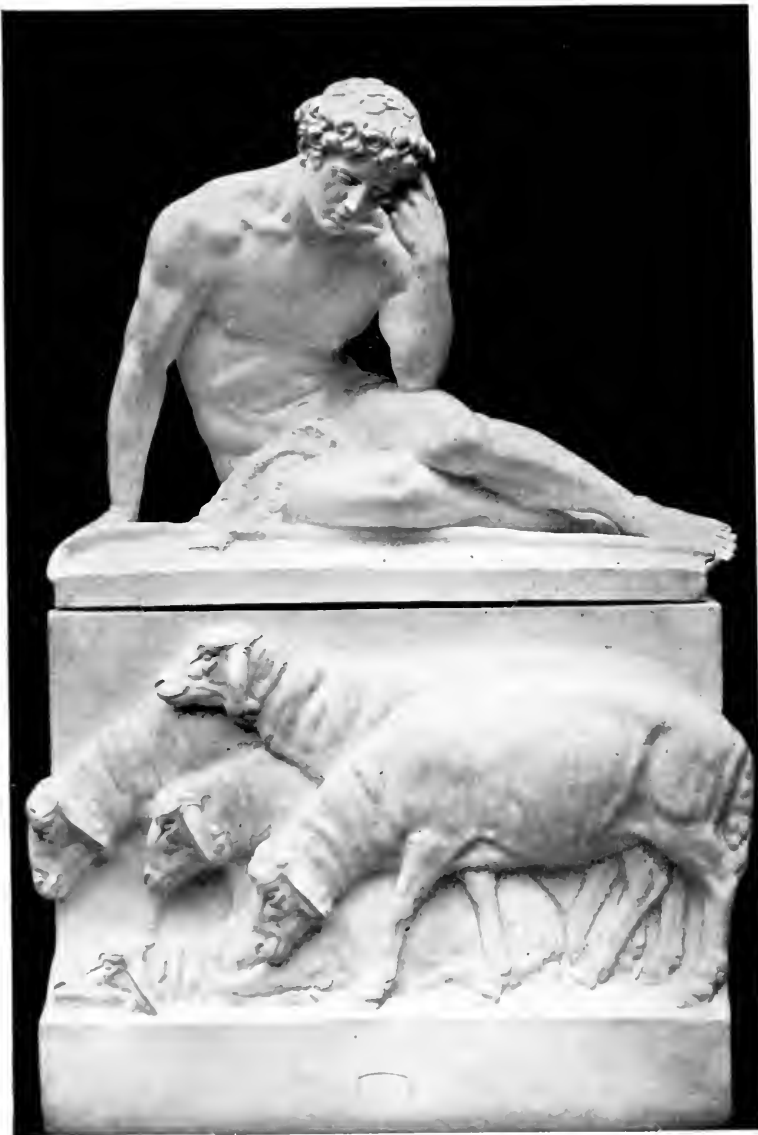
In Schulte's Galleries some new works by Prof. Arthur Kampf have been on view, in which one missed some of that elemental power that has been a characteristic of his work, though one could enjoy a brushwork of solidity and distinction.

This painter does not limit his sympathies, and gave his best in human figures of all sorts, especially in individual and distinguished child-portraiture. In the same galleries Prof. Hermann Junker again proved himself to be one of our best painters of equestrian portraits.

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Fritz Gurlitt took advantage of a period of patriotic reminiscences by arranging a jubilee exhibition. The broad policy pursued by his firm was exemplified by the hanging of an exquisite collection in which the romanticism and classicism of Böcklin, Thoma, Reiniger and Hofmann appeared on an equal footing with the realism of the Leibl and Trübner circle and the impressionism of Monet, Sisley, Liebermann, Zorn, and Uhde.

J. J.



"THE SHEPHERD"

BY EMIL RENKER

AMSTERDAM.—  
A With the death of Pieter Dupont in 1911 an artist of peculiar significance passed from our midst. Though then comparatively young—he was born in 1870—Dupont





“THE PLOUGH-HORSE”

FROM AN ETCHING BY P. DUPONT

had, alike by his personal gifts and the temper of his work, attained to a very exceptional position in modern art, albeit the value and importance of that work may not yet be generally recognised.

No doubt any one wishing to give an idea of Dutch art about the beginning of the twentieth century will cite those painters who have made the Modern Dutch School renowned all over the world—Mauve, Bosboom, the Brothers Maris, Israëls, and other painters produced in the country of Rembrandt and Franz Hals. But in that selfsame country there lived too a Goltius: a Lucas van Leyden worked there: there too, as well as in Germany, in Albert Dürer's time and that of the lesser masters of the Renaissance, once flourished the engraver's art.

No wonder, therefore, that many artists, even those who were purely colourists, imbibed a taste for graphic art. Though the public took little notice

of it, yet a band of artists, by forming themselves into a “Black and White Club,” proved that at the end of the nineteenth century there was growing up by the side of impressionism an art which was distinguished by the pure accented line. In their capacity of etchers, engravers, woodcutters and lithographers these painters showed that the glorious past of Dutch black-and-white art had once more begun to revive. In the case of the majority of them this graphic art was rather a pleasant form of relief from the ordinary labour of painting. One only of their number became so irresistibly attracted by it that it came to thoroughly dominate the rest of his work—Pieter Dupont, the black-and-white artist *par excellence*, who, not merely by his productions but by his office of professor of etching and engraving at the Rijks Academie in Amsterdam, manfully upheld the cause of the purely graphic arts.

Returning home after a comparatively short study-trip to London and Paris, Dupont decided to

definitely settle down in the neighbourhood of Paris. The charms of country life attracted him, and his field of study widened out from the Parisian draught and coach horses to the open fields, to the delineation of those big strong oxen that drag the plough. More of a draughtsman than colourist, the work he sent to the exhibitions consisted almost entirely of studies in chalk or pencil, brightened occasionally with pastel. But it was just his strenuously observed line that predestined him for the career which he was later to follow. He had originally, under the direction and instruction of his friend the master-etcher and draughtsman, M. W. van der Valk, made some attractive etchings of Amsterdam—of barges and towers, and such-like objects—but the haphazardness of etching had then been a trouble to him, it was not sufficiently firm and sure, and now he, the artist from the land of Goltius, of Lucas van Leyden and so many other great predecessors, was going once again to handle the burin, which, guided by a sure and feeling hand, graves the lines in the copper with such certainty that no space is left for the unconscious vicissitudes—so to speak—of the acid.

In one respect it was thankless toil, for engraving requires infinitely more time than does the light airy art of the etcher; but Dupont's wonderful per-

sistence and his firm conviction that he was right in his views carried him through. Every stroke, every dash in his drawing had to have its own significance, and to be inalienably imprinted there. Dupont, firmly convinced as he was of the high claims of engraving, often told me that only direct contact of the artist's hand with the copper could purely and justly impart to his picture the expression he wished to convey. In him there was something of the master-painters of olden days. He was the man who more than all others knew his *métier*—the man to whom painting or engraving was a handicraft, in which by his peculiar gifts he sometimes achieved the beautiful—who afforded to laymen and artists alike a feeling of satisfied enjoyment. By the way in which Dupont acquitted himself of his task, one could see at a glance the strong relationship that lay between art and handiwork.

Of a truth an engraving of Dupont's meant a work of months upon months. But I should not of course be here speaking about his work were it only remarkable for its technique. In him we have the very unique conjunction of the artist and craftsman, the hand of the craftsman guided and directed by the feeling of the artist; and this is impressed upon us by those vigorous and yet



"APPLE-TREE IN BLOSSOM"

FROM A PENCIL DRAWING BY P. DUPONT



"THE WHITE HORSE." FROM AN ORIGINAL  
ENGRAVING ON COPPER: P. DUPON



## Studio-Talk

delicate studies of horses, and the sharp, striking, and yet extremely human portraits of Burgomaster's Jacob, of Prof. Treub, of Potgieter. To his first Parisian period belongs the portrait of Steinlen, which depicts an artist seated astride a chair opposite his work; his attention is absorbed by a drawing immediately in front of him, and the hand which holds the drawing-pencil is for the moment poised in thought. The composition, the air of attention and repose is wonderfully good, but what makes his first portrait remarkable is the expansive manner in which Dupont has worked out the *en-tourage* of his figure.

Among his engravings of horses made in Paris there are some with a big horse in the foreground which are typical of the place, and prove Dupont to be at home in every respect with the surroundings of his subjects. This French period, too, made itself memorable for his portraiture of country life, for he was then engaged on a series of etchings to which he gave the name of "L'Outillage." His appointment to the professorship of the arts of etching and engraving at Amsterdam, however, brought him into quite a different *milieu*, and raised him to an official position of considerable importance. From this appointment ensued to him several honourable commissions, such as the designing of bank-notes, postage-stamps, &c. — a kind of work in which his personal gifts had but small opportunity of displaying themselves. And though he subsequently migrated to the more rural district of Hilversum, the change of scene from French country life to Amsterdam did not fail to exert its influence on his work. To this later period belong his engraved portraits, which ought without question to assure him a distinct place as an artist.

Dupont's principal works, as could be seen at a memorial exhibition held in Amsterdam shortly after his death, consisted of studies of animals—horses and oxen—and also some unique and airily drawn studies of trees and landscapes, none of them impressionistic, but all carefully worked out. There were also a few architectural studies which went to show how he looked at everything from the draughtsman-engraver's point of view. Not the smallest detail escaped him, and where it was too small for a complete composition in itself or too indistinct, he would make separate sketches of such trivial parts, to be used subsequently in his larger drawings.

*Par excellence* Dupont was a black-and-white engraver—not one who turned to this art by way of relief from other work, but one who made it his whole and entire study, and whose outlook on things took this particular direction. If we may



PORTRAIT OF TIL STEINLEN. FROM AN ENGRAVING ON COPPER BY P. DUPONT





"THE FALLEN HORSE." PENCIL DRAWING  
FOR AN ETCHING BY P. DUPONT

speak of the revival of the engraver's art in Holland we have to thank Dupont for it, inasmuch as he, not merely in words but by his deeds, testified to its claims in the world of art.

R. W. P. DE VRIES, JR.

MOSCOW.—An unlucky star seems to have ruled over Russian art during recent years, for at most of the periodical exhibitions of the chief art societies of late one has heard laments at the loss of some member whom death has carried of all too soon. Vroubel, Riabushkin, Serge Ivanoff, and Seroff have now been followed by a younger colleague, Nicholas Sapunoff, who lost his life during a boating excursion at a bathing resort in Finland last summer, when he was only thirty-two years of age and in the full bloom of his talent. A collection of some forty works of this painter, which, however, by no means represented his *œuvre*, was the chief feature of the last exhibition of the "Mir Isskoustva" (World of Art).

Sapunoff already began to attract attention when a student under I. Levithan at the Moscow School of Art, and subsequent years witnessed a very felicitous development of his gifts, prominent among these being a marked feeling for colour and decoration. At the exhibitions of recent years his flower arrangements, his still-life pieces, and his designs for the theatre in soft eloquent colour combinations—the artist had a predilection for a quite original harmony of rich orange in conjunction with deep blue—always formed an oasis of pictorial beauty from which a temperament of no ordinary persuasion and full of the joy of life spoke to the observer. These rich, sumptuous floral bouquets and still-life studies are

without doubt among the finest achievements which contemporary Russian painting can show in this field, and whenever Sapunoff's name is mentioned one always thinks of these paintings of his first, although he must be credited with many meritorious performances in other directions. It is an irony of fate that this brilliant young artist should come to such an untimely end in the cold waters of Finland while in the very fullness of life.

Forming part of the same group as Sapunoff's collection were contributions by the Moscow painter M. Saryan, whose intensive motives from the Orient, always interesting, were this time less convincing; N. Millioti, who showed a capital male portrait; Paul Kuznetzoff, who in his landscape and figure compositions from the Kirghiz steppe now shows a surer mastery of form; Sudeikin, and some others. Bogayevski showed three immense canvases



"A TRAMP"

PENCIL DRAWING FOR A BOOK-COVER BY P. DUPONT



destined for the decoration of a palace in Moscow : in all three great *maîtrise* was apparent, but they left one cold because the painter had merely repeated his earlier compositions on a magnified scale. Very many of the works exhibited were consecrated to the theatre, which is attracting ever more and more Russian artists to its service. These included some thirty pictures by N. Roerich—decorative designs for Ibsen's "Peer Gynt," &c., painted in his usual broad manner and exceedingly effective—some costume designs by Anisfeld, and designs by Shervashidzé and Kustodieff, the latter, however, being at his best in a very successful genre picture of Russian provincial life. Turschoff did not appeal so strongly as in previous years, and Petroff-Vodkin's large decorative compositions gave one the impression of being somewhat artificial and poster-like.

Amongst the original members of the "Mir Isskoustva" group K. Somoff made an attractive display, while A. Benois sent only some trifles of little importance. Dobushinski captivated by purely outward mastery while lacking his earlier warmth and intimacy; and Lanceray, Bakst, and Golovin were not in evidence at all. Of Somoff's three canvases his charming *Dame et Arlequin*, with an eighteenth-century *fête de nuit* in the background, left the best all-round impression; in his portrait of a Moscow society lady, on the other hand, interest was concentrated chiefly on the delightfully painted toilette and the masterly treatment of the hands. Other works in the domain of portraiture which deserve mention are the vivacious drawings by N. Ulianoff of the painter Bogatievski and the writer Count Alexis Tolstoy, a large portrait group by the talented caricaturist A.

Yakovleff, and the eminently decorative wood-sculpture of Matvéeff.

The graphic section calls for a few words. Here, besides some fine woodcuts by Mme. Ostroumova I noted some clever linoleographs by Falileff. A water-colour drawing by Mme. Chambers-Bilibina architectural sketches by G. Lukomski, and illustrations by G. Narbutt also attracted attention; the drawings of the last named in particular showed that he has made marked progress.

For a long time past Victor Vasnetzoff has made it a rule to abstain from participating in the usual annual exhibitions of the various societies of artists in Russia, and instead of doing so to hold special exhibitions of his own works. Some two years ago he offered a survey of what he had



"DAME ET ARLEQUIN"

("Mir Isskoustra" Exhibition, Moscow)

BY K. SOMOFF



PORTRAIT OF COUNT ALEXIS  
TOLSTOY. BY N. ULIANOFF



"STILL-LIFE." BY  
N. SAPUNOFF

(*"Miu Isskoustra" Exhi-  
bition, Moscow*)

## Studio-Talk

achieved as a painter of religious pictures in the course of ten years, reference to which was made at the time in these pages (see vol. 50, p. 79); while quite lately he has in a collection of early and recent works presented himself chiefly as a painter of epic themes and as a portraitist. And as on the previous occasion, so here the impression left by the work displayed was that Vasnetzoff, who is now sixty-five years old, is still at the height of his powers, and in fact that he alone among the older generation of modern Russian painters has completely retained his freshness and never ceased to go forward.

It is singular that of the four large canvases of an epic character shown at this recent exhibition, the weakest were those whose motives were derived from the world of Russian myth and legend; these certainly fell short of some earlier pictures of a

similar kind by this artist which are now in the Tretyakoff Gallery. This criticism applies not only to the *Bayan* exhibited at last year's International Exhibition in Rome and representing a Skald in the midst of a group of warriors, and to the markedly theatrical work, *Three Princesses from the Nether World*, but also to the picture of *Ivan the King's Son fighting a Monster*, which, as regards composition, is not very happily constructed. What is lacking in these pictures is the truly epic conception and a really convincing fantasy; in spite of the successful handling of details, they strike one on the whole as distinctly illustrative. Nor is the best of the four pictures wholly free from this organic defect. Here the painter has culled his material from Ossian, the scene being that in which Kolma is bewailing on the seashore the loss of her brother and lover, who have slain one another in a duel; but here the general effect

is far more coherent, and the artist has handled the theme with an almost youthful freshness. The picture excites our admiration by the beautiful and broad manner in which the sea has been painted, its simple, effective composition, and its fine colour harmony constituted by the deep blue of Kolma's dress, the yellow of the armour and the grey of the atmosphere. It is interesting to note that in this painting Vasnetzoff again reveals that partiality for English art of which traces are to be found in many of his works.



"KOLMA BEWAILING THE DEATH OF HER BROTHER AND LOVER" (FROM OSSIAN). BY VICTOR VASNETZOFF

In his portraits Vasnetzoff shows himself a very sympathetic limner of humanity. The subjects of most of them are his near relations, nearly all of whom are of that refined blonde type which figures so prominently in the artist's pictures. The portraits are free from affectation or conscious pose and always painted

with warmth in a simple scheme of colour. I would particularly mention that of the artist's daughter and an earlier portrait of a young lady in white against a background of dark green foliage. A series of landscape studies dating from the seventies and eighties of the last century, and the original illustrations to Pushkin's "Song of Oleg" published some years ago, completed the exhibition of Victor Vasnetzoff's works at the Historical Museum. P. E.

CHICAGO. When on the occasion of Joaquin Sorolla's initial visit to America it was decided that the itinerary prescribed would not include Chicago, the disappointment to the Middle West was heartfelt. The works of Sorolla having been disposed of so entirely in the East, the notion was that some time must necessarily elapse before any very adequate exhibition from his brush could again be placed before the public. However, like a veritable Aladdin, this extraordinary man set to work and in the space of a couple of years accomplished a

prodigious amount of labour, represented by over a hundred canvases, which he imported direct from his Spanish studio to the Art Institute of Chicago, where the collection remained for a month, after which it was shipped to St. Louis.

The exhibited works included a number of interesting portraits. One of Queen Victoria of Spain, a companion to the portrait of King Alfonso, previously produced, was, like that, executed by royal command as a gift to the Hispanic Society of America. A greater work, technically speaking, was that of *Don José Echegaray*, the great Spanish writer, who here formed the subject of a brilliant, if perhaps painful, characterisation; for the blue veins throbbing in the temples indicated that the supreme battle between an undying mentality and a shattered bodily abode was not far distant. Exquisite qualities were noted in the three portraits of the artist's wife. In one the figure was posed at the nearer end of a yellow sofa with the hands lying relaxed in the lap, the gown being of delicate pink, veiled in white. In another, Señora



"THE ARTIST'S WIFE AND DAUGHTERS"

(By courtesy of the Hispanic Society of America)

BY JOAQUIN SOROLLA Y BASTIDA



*(By courtesy of the Hispanic  
Society of America)*

"BEFORE THE BATH, VALENCIA"  
BY JOAQUIN SOROLLA Y BASTIDA





"THE TOWER OF THE SEVEN PEAKS, ALHAMBRA, GRANADA"

BY JOAQUÍN SOROLLA Y BASTIDA

(By courtesy of the Hispanic Society of America)

de Sorolla was depicted sitting on a camp-chair on the beach at Valencia, clad in a sheer white dress with the sun beating through a yellow parasol. Once more she was seen seated with her two daughters in the garden. Surrounded by rich, green shrubbery, through which joyous sunshine filters, the three figures in light attire have here been very effectively contrasted.

Of the productions for which Sorolla is justly most famous—children playing on the shore—some excellent examples were shown. *The Two Sisters, Valencia*, donated by Mrs. William S. North, was a notable performance. In this work the artist has achieved a dazzling semblance of molten sunlight. The effect has been obtained largely through contrast, the radiant glow of light as it falls upon the older girl being interrupted by a strong shadow cast from some object beyond the confines of the picture. The delicate notes of colour about the smaller child have been charmingly placed. Vying with this work was one executed with more restraint although no less vital. This was the painting of a child of eight or

nine, seated on a crude bench in a dressing compartment by the sea. Her hands are lifted to her hair. The figure is depicted in cool shadow with a vivid contrast in the white canvas as it catches the sunlight. *Before the Bath, Valencia*, it is called. *Early Morning Sun, Valencia*, *The Three Sisters at the Beach, Valencia*, and *The Wounded Foot, Valencia*, were other works of a similar provenance; the last named proved a universal favourite with both artist and layman. It showed a little boy and girl crouching at the water's edge to examine the injured foot of the girl, the little face of the boy, or all that could be seen of it under the rude straw hat, suggesting much sympathetic concern for his sister's hurt.

Among the pictures with architectural motives were some of much interest, such as that entitled *Basin of Charles V, Alcazar, Seville*, in which the quality of yellow sunlight gleaming on yellow plaster in contrast with the transparent depths of cool shade, playing within the arched corridor, was realised with consummate mastery, while in *The Fountain of Philip II, Alcazar, Seville*, a contrast



to this sunny record was depicted, though this too was an exposition of sunlight, but sunlight viewed from the angle of shadow. Everywhere sunlight in fact, though in no instance more obvious than in the narrow, picturesque old *Street of Granada*, toiling between white walls up a steep hill. *The Tower of the Seven Peaks, Alhambra, Granada*, presented another phase of the city, still in sunlight. Here huge battlements in close range at the left throw into telling perspective the graded distance of the town, while vanishing in successive greys the panorama of Granada is lost, finally, in miles of atmosphere. Two views of the Sierra Nevada, one in autumn and the other in winter, formed imposing as well as most delightful mountain interpretations.

Indeed it was a superb treat which was furnished by the Hispanic Society of America in this second visit of Sorolla to the United States. By some, exception was taken to the fact that so many "studies" had been included in the collection.



"THE TWO SISTERS, VALENCIA"

BY JOAQUÍN SOROLLA Y BASTIDA

(By courtesy of the Hispanic Society of America)

The opinion generally was that the exhibition would have been perceptibly more dignified by the omission of these unfinished canvases, clever and snappy though they were. Still, when such examples as demonstrated fully Señor Sorolla's skill were to be seen they could not but be strengthened through the presence of so enormous an assemblage of swiftly performed production. To the student it was especially valuable, and to the sincere lover of art, as well as to the serious painter, they were both instructive and inspiring.

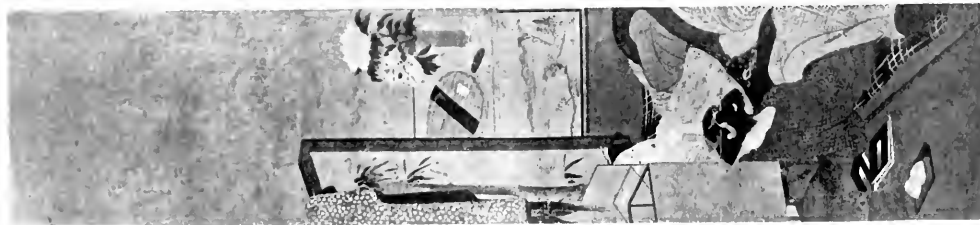
M. I. G. O.

TOKYO.—An exhibition of original paintings by Ukiyoe artists which was held some little while ago at the Imperial Museum of Tokyo as an "Exhibition of Manners and Customs of the Tokugawa Age" was, artistically, a revelation to many, as the general impression that the best Ukiyoe art is seen only in wood-block prints has, in some special cases, to be corrected. One wondered why such an exhibition was not held before; but perhaps it was only because the things which are beautiful and rare are not always the first to be appreciated. When I say that the exhibition seemed to convey some other message beyond the obvious, I mean that I was impressed with the idea that it laughed at and condemned in fantastic succession the present age, in which prosaic regularity has taken the place of the romantic fascination of two or three hundred years ago, which Japan perfected by virtue of her own temperament.

It is not too much to say that Shunshō Katsukawa, who died in 1792 at the age of 97, gained more than any other artist from the exhibition through his masterly series of twelve pieces, *The Woman's Year*, owned by Count Matsuura, a most subtle arrangement of figures whose postures reach their final quality of grace from their delicate expression of artistic reserve, their decorative richness, and the harmony and perfection of their pictorial quality. The older Japanese artists were wont to portray delicacy only in the women's hands and arms; but it was the distinguished art of Shunshō, with some other contemporary Ukiyoe artists, to make the neck, and especially the nape of the neck, the feature of almost tantalising grace. What a charm of abandon in those shoulders! And what a fascinating illusiveness in the slightly inclined faces of the women!



"MARCH"



"APRIL"



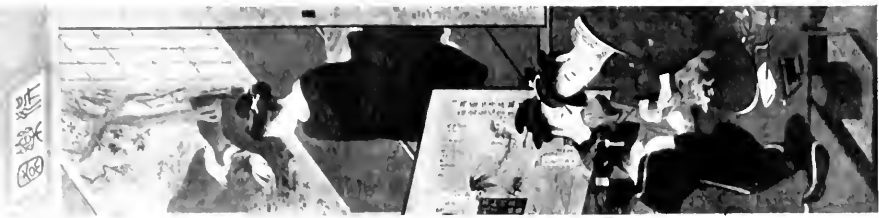
"MAY"



"JUNE"



"AUGUST"



"OCTOBER"

FROM A SERIES OF TWELVE PAINTINGS, "THE WOMAN'S YEAR," BY SHUNSHO KATSUKAWA, IN THE COLLECTION OF COUNT K. MATSUURA

## Studio-Talk

I was glad to see at the exhibition Shunshō's famous picture *Seven Beauties in a Bamboo Forest* (now in the possession of the Tokyo School of Art)—a group of women leisurely promenading in the shade of a bamboo forest, one reading a love-letter, another carrying a *samisen* instrument. Not only in this picture, but in many other arrangements of women and sentiment, Shunshō reminds me of the secret of Cho Densu of the fifteenth century in his elaborate Rakan pictures, particularly in the point that the figures, while keeping their own individual aloofness, fuse themselves into an impressive and harmonious composition.

It was strange not to see at this exhibition, otherwise fairly comprehensive, a proper representation of Harunobu, of Utamaro, and of Hokusai. I think there is some reason in the case of Utamaro, as it is known that he left but very few worthy pictures in the original. This was doubtless because he made the engraved wood-block, fortunately or unfortunately, a tower of strength to rise or to fall by. While I realise the fact, on the one side, that he was never accepted in the polite society of his time, he doubtless gained, as a direct consequence of the restriction of his work, a greater knowledge and power over the medium he affected.

The exhibition quite properly began with Matabei and Katsushige; Naganobu Kano, the former's contemporary, was represented in the series of twelve pictures, *Merry-making Under the Flower*, with the illogical simplicity natural to the first half of the seventeenth century. The fact that the name of Ukiyoe or Floating World did not mean much in those days could be seen in the work of Rippo Nonoguchi or Gukei Suniyoshi, whose respect for classical formulæ weakened the pictorial impression. Mr. Takamine, the best collector of the Ukiyoe art in Japan, exhibited the work of Ando Kwaigetsudo (1688-1715). Anchi Choyodo, Dohan Kwaigetsudo (early eighteenth century), Doshu Kwaigetsudo, Doshin Kwaigetsudo, Nobuyuki Kumeido,

Rifu Tosendo, Katsunobu Baiyken, and Veishun Baioken, all of them contemporaries of Doshu. Although their merit is never high, even when unquestionable, we can imagine that their work must have been quite popular even in high quarters. Among them Dohan might be the cleverest, but as a Japanese critic says, "his colour-harmony is marred by ostentatious imprudence." Sukenobu Nishikawa was represented by three pictures, *Women Hunting Fireflies*, soft and delicate, being the best among them. The other artists represented at the exhibition include Choshun Miyakawa, Masanobu Okumura, Shigenasa Kitawo and thirty-five other names, the pictures, good and bad, numbering in all more than one hundred.

The time was ripe for such an exhibition as this, as the appreciators of our Ukiyoe art have doubled and trebled to-day in the West. Although the exhibition came, in our opinion, late, we are glad to say that we Japanese are not much behind



CLOISONNÉ CIGARETTE BOX AND LID

BY ANDO 200



CLOISONNÉ VASE

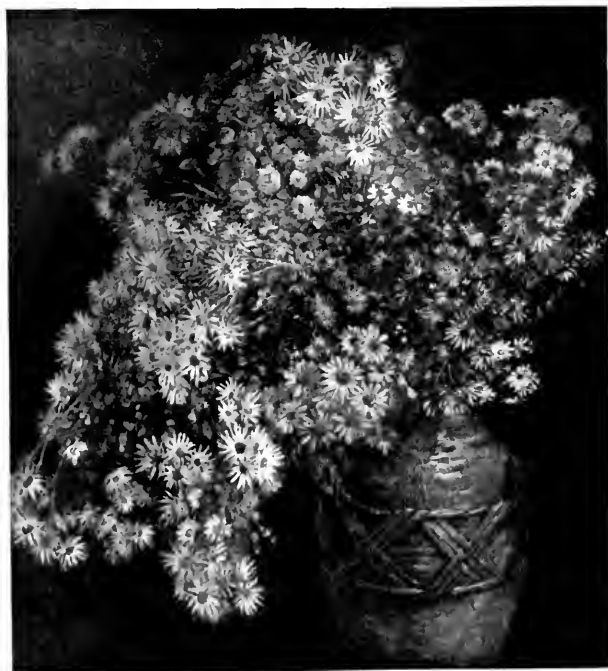
BY NAMIKAWA YASUYUKI

the West in our love of that school, although it may be we have a different taste and opinion regarding it. We still stick to our hereditary superstition that no picture is good if it cannot be hung in the *tokonoma*, where we burn incense and place the flowers arranged to invoke the greyness of the air. And I wonder why we cannot put there a colour-print of Utamaro's lady? YONE NOGUCHI.

At the time when the national catastrophe fell upon Japan by the sudden death of the Emperor, the Court artists to his Imperial Majesty were engaged, each in his own line of art, in the production of a collection of representative works of art of the Meiji era, to be presented to their Imperial patron as a token of gratitude for the gracious consideration they had received from him and for the encouragement he had so consistently given to art. The presentation of the art collection was to have taken place on November 3, 1912, the sixty-first anniversary of the Emperor's birthday—and the much-lamented death occurred about three months earlier. Great, therefore, was the disappointment of the artists. However, they have

recently recovered from their despondency and decided to go on with the work in order that they may dedicate the works of art to the spirit of the late Emperor. The proposed art collection, when completed, will first be presented to the reigning Emperor for inspection, and after its dedication to the spirit of the Emperor Meiji with a proper ceremony, it will be installed in a room in the memorial art gallery of the Imperial Household Museum in Uyenō Park.

The Court artists now comprise twenty-two members: six painters in the Japanese and one in the European style, three sculptors, two artists in metal-carving, one in casting, one in lacquer, and another in cloisonné, one architect, one designer, one photographer, two swordsmiths, and two potters. Every one of them is to contribute something towards the proposed collection. Some of the works are already finished, among them an oil painting, *Chrysanthemums*, by Kuroda Kiyoteru; a *shakudo* flower vase by Unno Shōmin; a carving by Kagawa Katsuhiko; a boar carved by Ishikawa Mitsuaki (Komei) in cherry-wood several centuries old; a Japanese landscape by Noguchi Shōhin, a lady artist who works in the Nanga style; a painting, *Wild Ducks*, by Araki Kampo; and a cloisonné incense burner by Namikawa Yasuyuki, showing most delicate workmanship in gold and



"CHRYSANTHEMUMS" (OIL PAINTING). BY KURODA KIYOTERU

## Reviews and Notices

silver wire, for the intricate and dextrous use of which he has long been noted.

Mr. Namikawa has in recent years modified his style of work considerably. The kind of work he produced a dozen years ago involved an enormous amount of labour and patience, but it did not receive the appreciation it deserved, whereas a vase like that here reproduced readily appeals to the public, chiefly by reason of the pictorial effect of the design, which they can understand and appreciate. Recently he has resorted to a new method in the application of the wire so as to obtain the effect of a drawing in Japanese style; by using a silver ribbon and hammering it to the required shapes before application, all the peculiarities of brush strokes are reproduced.

Ando Jubei and his brother Juju have been devoting much of their time and energy to the production of wares after the style of ancient Chinese work, and have achieved much success; they are, however, always urging their artists to make improvements and produce something new. One of the latest works turned out from their workshop is a cloisonné cigarette box decorated with a design of chrysanthemums (p. 170). The petals and leaves of the chrysanthemum are first cut through the silver foundation and then filled in with transparent enamels—a method involving great difficulty. They are paying very close attention to the improvement of the designs they use. In this particular instance they have sought to illustrate an old story of a boy hermit who was fed by a mysterious spring gushing from among chrysanthemums in the heart of the mountains. It may be mentioned that one of the efforts now being made by the two Andos is to reproduce in the cloisonless method, called *musen-jippo*, the old Chinese porcelain with all the effect of the soft and pleasing qualities of the glaze.

One notable fact to be observed in the recent development of cloisonné enamelling is that while the demand for it among Americans and Europeans has decreased, it has grown in favour among the Japanese to quite a marked extent. *Shippo* is now assuming an important place in the list of articles used as presents among the Japanese. The nature and subject of the designs, the general tone of the ware, and the varieties of shapes and objects in cloisonné work are gradually changing to suit the tastes of home buyers, and recent developments owe their origin to this fact. HARADA JIRO.

## REVIEWS AND NOTICES.

*One Hundred Masterpieces of Painting.* By JOHN LA FARGE. (London: Hodder and Stoughton.) 25s. net.—The plan of Mr. La Farge's latest volume is certainly original, but it produces a somewhat bewildering impression upon the mind of the student, the arbitrary division into subjects bringing into juxtaposition works of art that belong to widely different periods and of greatly varying æsthetic value. Thus amongst "Portraits of Children" appear the Japanese interpretation of Ko-Bo-Dai-Shi—whose quaint name signifies "the broad religious great teacher"—Velasquez' *Maids of Honour*, and one of Murillo's many renderings of St. John the Baptist. In the so-called "Unknown Portraits," meaning portraits of unknown persons, De Keyser is bracketed between Antonello da Messina and Rembrandt, and amongst "Portraits of Sadness" Raphael's *Mass of Bolsena* succeeds Melizzo da Forlì's *Sixtus IV*, whilst in "Dreams of Happiness" Rubens, Watteau, and Puvis de Chavannes are grouped together. As was inevitable, the letterpress accompanying this heterogeneous collection of pictures is equally discursive, though here and there—as in the brief section devoted to the Flemish Primitives—some slight attempt is made to define the peculiarities of a contemporary group of painters. Perhaps the best essay is that in which occur the descriptions of the portraits of themselves by Da Vinci and Rembrandt.

*A Catalogue of the Objects in Gold and Silver and the Limoges Enamels in the Collection of the Baroness James de Rothschild.* By E. ALFRED JONES. (London: Constable and Co., Ltd.) £7 7s. net.—In this sumptuous folio are described and illustrated some wonderful examples of craftsmanship belonging to various periods from the end of the fifteenth century till about the end of the eighteenth. They represent a portion of the great collection formed by Baron Carl von Rothschild, at whose death, in 1886, the entire collection was, in pursuance of his testamentary directions, divided among his five daughters, the four besides Baroness James de Rothschild being Baroness Salomon de Rothschild, Lady Rothschild, the Duchesse de Grammont, and the Duchesse de Wagram. The portion bequeathed to Baroness James de Rothschild, and forming the subject of this catalogue, comprised, in addition to a few choice examples of Limoges enamels, a unique collection of gold and silver articles chiefly of German origin, though the craftsmanship of other nations, such as Spain,

## Reviews and Notices

Portugal, Holland, Switzerland, France, and Russia, is also represented. The objects described and reproduced are of many different kinds—cups, tankards, and other species of drinking vessels, including some very choice specimens of sacramental vessels, statuettes, horns, dishes, plaques, vases, clocks, and so forth, but it is characteristic of their country of origin that the bulk of the examples are drinking vessels. The illustrations consist of rather more than a hundred large plates by the collotype process, and the work as a whole has been produced in a manner worthy of its contents.

*Mornings with Masters of Art.* By H. H. POWERS, Ph.D. (New York: The Macmillan Co.) 8s. 6d. net.—Endowed with the rare power of differentiating between the essential and the non-essential in the personality of an artist and in the work which is the outcome of that personality, Dr. Powers in his essays in this volume has in almost every case gone straight to the very root of the matter. His aim, he explains, has been to interpret the development of Christian art from the time of Constantine to the death of Michelangelo, and his reason for thus limiting the scope of his inquiry is that during that period religion was the dominating factor in the choice of subject and the mode of its treatment. Very significant of the writer's appreciation of the spirit that animated the creations of the leaders in the æsthetic evolution he is considering is his chapter on the "Larger Vision" of the followers of Giotto, for some of whom he claims that they anticipated to a certain extent the distinction of style and force of expression of the masters of the golden age of painting. Noteworthy, too, are his analyses of the distinctive qualities of Fra Angelico, Filippo Lippi, Leonardo da Vinci, and Lorenzo Ghiberti, but it is perhaps in his account of the relations between the kindred spirits, Pope Julius II and Michelangelo, and his review of the sculpture and paintings of the latter in the Sistine Chapel, that the American critic best displays his insight into underlying motives. His explanation, for instance, of the giving of the place of honour amongst the prophets to Jonah is singularly original and convincing, suggesting as it does a very reasonable solution of a problem that has long puzzled the most discerning.

*Motifs Anciens de Décoration Roumaine.* Collection de MARGUERITE MILLER-VERGHY. (Bucharest: Carol Gobl).—In this volume Mlle. Miller-Verghy has brought together some two hundred examples of decorative *motifs* found in various parts of Roumania, on or in buildings such as churches and monasteries, on articles of household use, in

illuminated MSS., and on eggs, for the custom of painting eggs, which is still kept up in other countries, especially Russia and the Slav provinces of Austria and Hungary, seems also to have been a Roumanian custom. All these *motifs* are reproduced exceedingly well in colour, and we gather that not one of them has appeared before in any of the various "collections" or albums which have hitherto been published. All these collections are reviewed by the author in her introductory letter-press, in which she analyses the contents of each one as well as her own (comprising in all considerably more than 2000 *motifs*) in regard to their character and the colour applied to them. Straight-line geometrical designs predominate throughout, the cross being the most frequent form among these, while curved lines are comparatively scarce. As regards colour, the use of gold in large or small proportions is a very prominent characteristic—among the two hundred examples in the book before us we observe only one without any gold. Of the tints themselves red and black in combination are frequent, but on the whole the more sombre or neutral tints seem to be preferred, mauves, purples, and other blue-red compounds being much in evidence. In discussing the affinities of the decorative art of Roumania, the author notes that it is wholly distinct from the peasant art of the surrounding countries, and curiously enough it is the peasant art of Sweden that appears to approximate most closely to it. The origin of this kinship between the decorative art of two countries so remote from one another is a question that remains to be solved, though it is suggested that it may have originated in intercourse with Byzantium.

*A History of Sheffield Plate.* By FREDERICK BRADBURY. (London: Macmillan and Co.) £2 2s. net.—Mr. Bradbury in this work has given to the world the result of twenty-three years' labour, and it must be admitted that he has accumulated a vast amount of information from which may be gleaned some new and interesting items regarding the history and manufacture of "Old Sheffield." It is only within the last quarter of a century that any attention has been paid to the art of the copper-plate smith, nor until much more recently has any writing appeared upon the subject. In his enthusiasm for his subject Mr. Bradbury resembles many patrons of the minor arts: his cry is that of the collector in the wilderness, seeking to raise "Sheffield plate" to a place of higher honour and distinction than silver, forgetting that after all it is only a copy, the making of which actually debased the silversmith's art. A striking instance of this

## Reviews and Notices

misplaced enthusiasm is afforded on page 187, where he contrasts a piece of "Sheffield plate" with a similar article made by Paul de Lamerie—a magnificent example of that master's work, perfect in design and execution. One of the most interesting features of the work is the placing on record of the method employed in making pierced work. It had hitherto been difficult to understand by what process the silver was turned inwards to cover the base-metal: Mr. Bradbury has clearly and cleverly shown how this was done. In the section dealing with the old manufacturers' catalogues (some pages from which are reproduced), the eulogies of the old process of engraving are the more remarkable since Mr. Bradbury's illustrations leave much to be desired, and greatly detract from the value of his wonderful and exhaustive record of specimens. Included in the work is an account of the old silver of Sheffield, and of the Britannia metal trade, with lists of makers' names and marks.

*Welsh Painters, Engravers, and Sculptors, 1527-1911.* By the REV. T. MARDY REES. (Carnarvon: Welsh Publishing Co. Ltd.) 10s. 6d. net. In this book brief biographical sketches, accompanied by short lists of notable works, are given of upwards of 150 painters, engravers, and sculptors, among whom Wales may lay claim to many names famous in the history of art in the past or at the present day. There are thirty reproductions in half-tone of portraits of various artists, but the only illustration upon the production of which much care would seem to have been bestowed is the portrait of the author which forms the frontispiece. That of Mr. Frank Brangwyn, who, though born in Bruges, is of Welsh extraction, is one of the worst reproductions we have ever seen, and many of the others are almost as bad. It would have been better had the author omitted the superfluous "list of subscribers" at the end and substituted an index, which would have been more useful.

*Metalwork and Enamelling.* By HERBERT MARYON. (London: Chapman and Hall, Ltd.) 7s. 6d. net.—The description of this book as a "Practical Treatise on Gold and Silversmiths' Work and their allied Crafts" is fully borne out by its contents. The author, who is instructor in these crafts at University College, Reading, has planned his exposition in such a way that the worker in metals and enamels is made familiar with the technical processes which he must master if he is to become an efficient craftsman, and in this respect his treatise is differentiated from most other books on the subject, which discuss these technicalities as incidental to the elaboration of

particular objects. There is much to be said for the method adopted by Mr. Maryon, for such processes as soldering (to which four chapters are devoted), stone-setting, repoussé work, inlaying, spinning, casting, and so forth, form as it were the grammar of the craft, and knowledge of them is necessary to the making of many diverse kinds of object. The materials and tools required for these processes also receive much attention, and there are many recipes, tables of gauges, and workshop hints which the worker will find valuable. Diagrams abound throughout, and in addition there are reproductions of select examples of finished work which belong more especially to the concluding portions of the book, where design is touched upon briefly.

*La Côte d'Émeraude.* Painted by J. HARDWICKE LEWIS; described by SPENCER C. MUSSON. (London: A. and C. Black.) 7s. 6d. net.—That part of France which is dealt with in this volume of Messrs. Black's series under the title of *La Côte d'Émeraude* is the portion of Brittany contiguous to the great Gulf of St. Malo. The author describes the various regions in chapters headed St. Malo, Dinard, Moncontour, Dinan, Dol, and L'Avranchin, and retails by the way a number of stories, anecdotes, and characteristic local legends and superstitions which are interesting and often amusing. The twenty colour reproductions, after water-colours by Mr. J. Hardwicke Lewis, agreeably illustrate certain of the various places described.

*Photograms of the Year 1912.* Edited by F. J. MORTIMER, F.R.P.S. (London: Hazell, Watson and Viney, Ltd.) 2s. 6d. net.—The claim of the publishers that this issue of the popular photographic annual shows a marked advance on previous issues is fully justified by its contents. The quality of the reproductions, which represent the work of the leading photographers of the day, is exceptionally good. Among many subjects of real interest we note especially Mr. Craig Anman's portrait of Mr. G. K. Chesterton, that of Mr. William Nicholson by Mr. Malcolm Arbuthnot, Herr Albert Meyer's *Vor dem Regen*, Baron A. de Meyer's *Maria*, and those by Mr. F. J. Hollyer, Mr. Dudley Johnston, Mlle. Laguarde and the editor.

*The Year's Art, 1913* (Hutchinson and Co., 5s. net), is brought well up to date, and among the numerous other items which crowd this very useful reference book prominence is given to the auction-history of the past year—a veritable *annus mirabilis*, as Mr. Carter remarks. This feature of his annual occupies, in fact, more than 50 pages out of the 600 or thereabouts comprising this issue.



## THE LAY FIGURE: ON SECTARIANISM IN ART.

"I wonder if there is any subject over which people differ more than they do about art," said the Art Critic. "I know none—except, perhaps, religion—that is more vehemently discussed, and concerning which more divergent opinions are expressed."

"That is not surprising," returned the Man with the Red Tie, "because art is a matter of personal conviction, and as the convictions of different people vary, so must their expressions of opinion diverge."

"But there are rules and principles," argued the Critic, "which govern all kinds of art. Why should there not be some agreement about these?"

"Because there are not all kinds of art," broke in the Young Painter. "There is only one kind—good art. That has its rules and principles, of course, and everything which does not conform to them is bad and therefore of no account artistically."

"Good art! Yes, that is the only kind that counts as of any real value," admitted the Critic; "but there can be and are many types of good art, each one of which is equally worthy of consideration."

"No, that is impossible," asserted the Young Painter. "The rules and principles you talk about can only apply to one type of art, the type that adheres to them absolutely and with scrupulous fidelity. In all other types there is some attempt to modify them, or even to depart from them, and that is clearly not permissible."

"Might I ask," interposed the Man with the Red Tie, "how we are to discover which is the right type, the one whose rules are to control all art and to determine the character and direction of all artistic effort?"

"Obviously that must be left to the artist who has given most thought to artistic questions," replied the Young Painter. "He is the supreme master, the one leader whom all the rest of the world must follow."

"What! all art is to be for all time the second-hand expression of the convictions of one man," cried the Critic. "That is narrowing things down indeed! One leader who lays down a code of rules and a band of followers who swallow these rules without thought or question! What an absurdity!"

"I must ask something more," said the Man

with the Red Tie. "Who is to elect this leader? Who settles that he is better fitted to occupy the exalted position you would assign to him than some other artist?"

"He settles that for himself," declared the Young Painter, "by proving that no other artist has an equal claim to respect. We who have followed his achievements closely are satisfied that he stands alone and therefore we should naturally not for a moment presume to question his authority."

"In other words you invest him with a function that he, if he happens to be a really great artist, would be the last to claim for himself," said the Critic, "and you cling on to his skirts and think you derive a sort of reflected glory from being associated with him. That way comes the division of art into a number of warring factions and the wasting of so much of its energies on domestic quarrels."

"That way comes the position of affairs which we are enjoying to-day," laughed the Man with the Red Tie.

"Quite so, we have at the moment a very good chance of judging how the system works," agreed the Critic. "There is quite a crowd now of schools and groups each with its heaven-born leader and its enthusiastic adherents and champions, who look with disdain on every other group. The leaders being great men, and endowed with a fair share of the humility of greatness, are for the most part on the best of terms with one another and in spite of differences of opinion are quite ready to recognise the good qualities of their rivals. But the followers, how they fight!"

"Well, and ought they not to fight, if they really believe in their principles?" asked the Young Painter.

"No, of course not, because they have no real principles of their own," returned the Critic. "If they had formed sincere convictions for themselves they would of course be justified in defending them; but, even then, they ought to respect the convictions of other men who are not a whit less sincere than themselves. This sectarianism, this faction fighting, this wrangling over matters that are not of vital importance is the curse of modern art, because it kills all breadth of mind in the men who follow the artistic profession, and it bewilders the public, who cannot understand how trivial and petty these quarrels really are. For Heaven's sake, let us leave off fighting among ourselves and give art a chance."

THE LAY FIGURE.

## *Mr. Walter West's Landscapes*



FROM A LEAD-PENCIL DRAWING BY J. WALTER WEST, R.W.S.

### MR. J. WALTER WEST'S LANDSCAPES. BY ALEXANDER J. FINBERG.

It is customary, I believe, among tutors at the universities to advise their students whose intellectual faculties appear to be of a second-rate order not to attempt to take their degrees in classical or philosophical subjects, but to devote themselves to historical research. When I was a student at the art schools in London and Paris I remember that we used to look upon landscape painting very much in the same way as the university dons regard the study of history. It appeared to us as a safe kind of refuge for those students whose natural powers did not permit them to hope to succeed in the higher ranks of art. It was a matter of common observation that students who could only turn out very weak and wooden drawings and paintings from the life were able to produce quite respectable representations of landscapes and buildings. The intimate knowledge of anatomy, and the subtle, delicate, and accurate perception of form necessary for the figure-painter seemed hardly required for landscape painting. So we came to look upon landscape painting as a kind of half-way house between artistic glory and success, and ignominy and failure. The happy and gifted student naturally became a great figure-painter; the less gifted and fortunate had to fall back on landscape and animal painting. There was

only one lower step of degradation. The biggest duffers and the most unfortunate had to go into business or turn art critics.

These ideas, I say, were rife among the art students of my time. We have most of us, I think, by this time seen good cause to revise and alter them. No doubt a good many artists think, as Sir William Richmond does, that those critics who do not agree with them ought to be tortured and hanged; but the common sense of the community has come to perceive that critics have a certain definite, if restricted, sphere of usefulness in the intellectual life of the times. There is something more to be said for them beyond the obvious fact that they are not great artists.

But it is not with the status of the critic that I am immediately concerned in this article. What I wish to draw attention to is the landscape work of an artist who has already achieved a great reputa-



"OLD THORNS, BEVERLEY WESTWOOD." FROM A LEAD-PENCIL DRAWING BY J. WALTER WEST, R.W.S.

tion as a figure painter. The opinion that landscape painting requires less of the artist than figure painting is, generally speaking, quite an erroneous one, but it is not always so easily refutable as it is in the case of Mr. Walter West. With Mr. West we have to deal with an artist who has firmly established his right to be regarded as one of the most skilful and accomplished figure draughtsmen of to-day. His highly finished and delightful water-colour drawings of eighteenth-century life have been for some years among the chief attractions of the exhibitions of the Royal Society of Painters in Water Colours. Such an artist does not turn to landscape painting as a refuge for the incompetent. He turns to it because it offers him an opportunity of using his powers in a new and delightful way.

When one considers the long hours of careful and anxious labour within the four walls of the studio which the production of Mr. Walter West's elaborate little drawings of figure subjects demands, it is easy to imagine the pleasure with which the artist must turn to the two or three months of painting and drawing in the open air which he allows himself each year. The series of water-colours and oil paintings from which the illustrations

to the present article have been chosen, were the outcome of two holidays spent in Yorkshire, in the neighbourhood of Richmond, and among the Italian lakes, chiefly near Bellaggio on Lake Como. The zest with which the artist threw himself into the study of atmospheric effects and the fresh, pure colouring of the open-air is evident in all his work. He was clearly out for his own amusement—not the frivolous amusement of the Bank-holiday person, but the high and serious amusement of the poet and artist who nourishes and exalts his imagination with his disinterested study of the wonders and beauties of nature.

The beautiful oil painting of *Twilight in Italy* was exhibited last year at the Royal Academy. It represents the view on Lake Como from the heights above Lenno, looking in the direction of Varenna, but the topographical features of the scene are of slight importance compared with the thrilling silence of the twilight. The chief feature of the picture is the ghostly cloud of leaves of the olive tree in the foreground. They seem to have no local colour or form of their own. They gleam like silver when seen against the dark masses of the cypresses, but against the faintly glowing sky they tell as something darkly mysterious, like a cloud or a flock of



"MOONLIGHT ON COMO" (WATER-COLOUR)

BY J. WALTER WEST, R.W.S.



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"TWILIGHT IN ITALY." FROM THE OIL  
PAINTING BY J. WALTER WEST, R.W.S.

## Mr. Walter West's Landscapes

moping and restless bats. The only tangible part of the tree is its sinuous and graceful branches. But the darkness is filled with moving lights. The fire-flies dance over the grass and among the almost imperceptible leaves of the olive, and the sky and the distant terraces palpitate with the dying gleams of an Italian summer's day.

*Moonlight on Como* takes us from the restless enchantment of the Southern twilight into the peace and serenity of night. The tall tower of the Lombard church seems sleeping in the pale greenish-blue moonlight, its base lost in a cloud of olives. The church stands on an eminence which slopes down to Lake Como. Lights gleam on the cold blue waters of the distant lake, and beyond, on the other side of the lake, the far-off peaks of snow-clad mountains flash back the cold light of the moon.

But it is not only the magic of the evening and the night that appeals to Mr. West's imagination. He is evidently an early riser, as all the great landscape painters have been. A friend of mine once told me that he had heard Turner say that he had not missed many sunsets during his life, but that he had hardly ever missed watching the sun rise. Like Turner Mr. West is fully alive to

the splendid opportunities which nature provides with the dawning day. What a fine and thrilling drama he has recorded for us in his picture of *Sunrise, Richmond, Yorkshire*. Unfortunately the tones of this beautiful drawing are too subtle to be successfully reproduced in black and white. The whole picture is filled with the mists of the morning. High up on the left of the design the ruined walls of Richmond Castle loom against the sky. Over on the right the first gleams of the rising sun strike downward, casting strange shadows from the ruined battlements. The only sharply defined forms in the drawing are in the foreground on the right, where the sunlight pours like a stream of molten gold over the river-bed.

Another morning subject is that of *Theodelinda's Castle*. It is, I believe, a ruined stronghold which stands out gaunt on the rocks above Varenna, on Lake Como. The town nestling at its feet on the margin of the lake is entirely blotted out by the early morning mists, which the sun has not yet dispelled.

A third subject of this kind is the *June Sunrise in the Swale Valley*, but it does not strike me as quite so successful as its companions. The fantastic shadows cast by the turrets of the castle



"JUNE SUNRISE IN THE SWALE VALLEY" (WATER-COLOUR)

BY J. WALTER WEST, R.W.S.



"SPRINGTIME IN ITALY." FROM  
A WATER-COLOUR DRAWING BY  
J. WALTER WEST, R.W.S.



"SUNRISE, RICHMOND, YORKSHIRE." FROM A WATER-  
COLOUR DRAWING BY J. WALTER WEST, R.W.S.



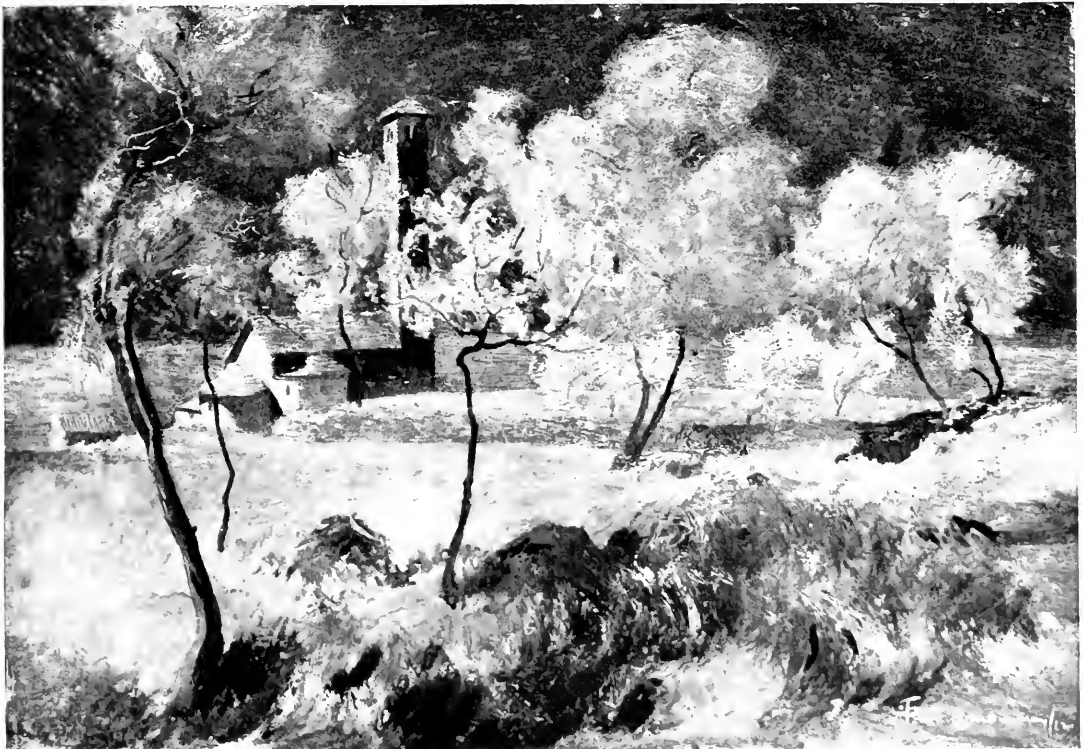
## *Mr. Walter West's Landscapes*

are, I have no doubt, carefully and accurately observed. They show how alert the artist is to notice and record every detail of nature's wayward moods. But in this case I venture to think the artist's scientific interest in a novel atmospheric effect has somewhat overshadowed the more purely artistic interest of his work. At least the result of these shadows strikes me as rather more curious than beautiful.

But the artist who would record the splendours of the dawn must rely mainly upon his memory, for the effects change with too much rapidity to permit of anything more than the most hurried note-taking. An artist like Mr. West, who spends most of the year working from models in the studio, would naturally find pleasure and instruction in painting out of doors, as distinguished from mere sketching and note-taking. The attempt to match the actual colours of the sunlight on the fresh grass, on the weather-beaten walls, the limpid surface of the water, the shimmering skies and distant mountains, would strengthen and refresh a jaded figure-painter's sense of colour, lighten his palette, and enrich the contrasts of his colour schemes. For such work the two or three hours before and after noon are the most favourable.

Some idea of the brilliant and direct painting which Mr. West has done under these conditions is given by the excellent colour-reproduction in this number of his view of *The Monastery Gate*. How well the dark green of the cypress comes against the range of snow-capped mountains, how the white walls of the terrace garden gleam in the sunlight against the tender blues of the lake, and with what evident enjoyment has the artist followed the manifold subtleties of tint in the shadows of the walls and the roadway! The black-and-white reproductions of *On the Ardoch* and *Windswept Olives, Como*, only faintly suggest the brilliant colours of the originals. In the Italian scene the grass glows with all the fervour and freshness of the spring-time, and the wind-tossed clouds of the olives' foliage flash like steel against the background of the shadowed mountain-side. The presence of peat turns the cool depths of the Ardoch's waters into rich tints of ruddy-brown, these warm masses of shadow forming a vivid contrast with the golden lights on the crude green of the foliage and on the gleaming white stones which fret the surface of the swiftly-rushing stream.

The reward for such loving and disinterested study of natural colouring and lighting is seen in



"WINDSWEPT OLIVES, COMO" (OIL)

BY J. WALTER WEST, R.W.S.

## Mr. Walter West's Landscapes

the dramatic *Storm at Sunset on the Riviera*, here reproduced in colour. The situation of the white-walled convent on the crest of the hill overlooking the sea and the winding coast-line is sufficiently picturesque in itself. But the imaginative appeal of the whole is further enhanced by the beauty of the momentary effect which the artist has so admirably seized. The appearance of the storm hanging like a gorgeously designed curtain over the lurid sky is only another instance of the extraordinary skill and sympathy which the artist brings to the study and rendering of passing atmospheric effects.

The same skill and daring are evident in one of the most elaborate of Mr. West's landscapes, the large water-colour of *Springtime in Italy*. The scene chosen is one of the loveliest views near Lake Como. The little church—the Madonna del Soccorso—which forms the centre of the picture, is a calvary on the heights above Lenno and Mezzegra. It is about an hour and a half's climb from either place. But what has clearly interested the artist even more than the picturesque situation of the church is the delicate pearly veil of vapour in which the whole scene is bathed. Through this atmosphere the cherry trees in full bloom among

the silvery olives tell almost as white as snow against the shadows of the foliage and the rock on which the chapel stands. The dry and withered pods of last year's blossoms still hang from the branches of some of the trees, standing out a rich brown among the grey and white of the leaves. The sun is up above out of the picture, but it makes its presence known by the perpendicular shafts of light and shade that pierce through the vapour-laden air.

The beautiful pencil drawing of *The Lost Path* and the charming studies of trees and flowers and birds of which reproductions are given among the illustrations to this article throw into relief another side of Mr. West's talents. He is a careful and tireless student of form as well as of tone and colour, and this accounts, to my mind, for much of the distinctive beauty and success of his landscape work. Few landscape painters of the present day trouble themselves to work much with the pencil point. All their sketches, even of the most fugitive effects, are made in water-colour or oil. And this, I cannot help thinking, accounts for the weakness of form and structure which mars so much of the work which one sees in the current exhibitions. I do not wish to deny the pleasure and the evocative



"FALLEN TIMBER"

FROM A LEAD-PENCIL DRAWING BY J. WALTER WEST, R.W.S.



“STORM AT SUNSET ON THE RIVIERA.” FROM A  
WATER-COLOUR DRAWING BY J. WALTER WEST, R.W.S.

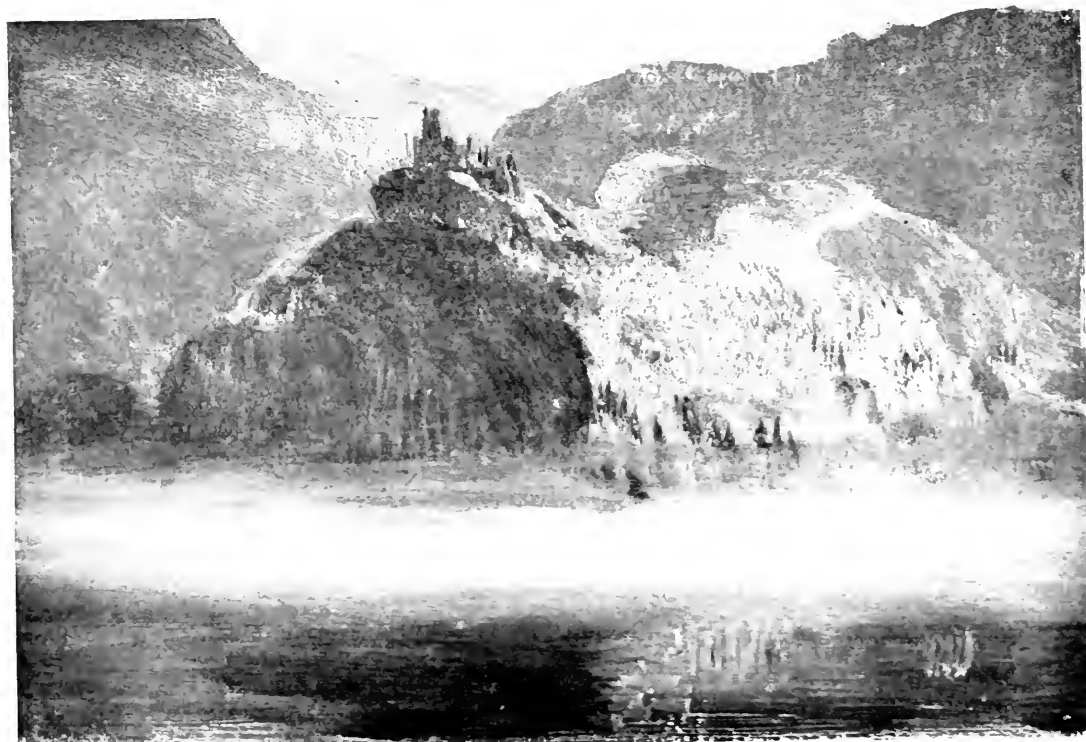


*Mr. Walter West's Landscapes*



"THE LOST PATH" (PENCIL DRAWING)

BY J. WALTER WEST, R.W.S.



"THEODELINDA'S CASTLE" (OIL)

BY J. WALTER WEST, R.W.S.



"ON THE ARDOCH, PERTSHIRE" (OIL)

BY J. WALTER WEST. R.W.S.

power of finely observed tone and colour, but unless the artist shows in his work an appreciation also of the subtleties and intricacy of natural forms, he misses some of the chief beauties of his subject-matter.

At any rate I think all careful observers will agree with me that our pleasure in landscape painting is enhanced by evidence of the artist's knowledge of form and structure. It is true that Ruskin pushed this demand to absurd extremes when he demanded that a landscape painter should devote himself to studies proper only to the geologist and botanist. But between these two extremes—the ridiculous scientific claims of a Ruskin and the looseness and formlessness of much modern landscape work—there seems to me to be a middle path. All Turner's art, even his later work, with all its marvels of glorious colour and all its looseness and suggestiveness, was based primarily upon an untiring study of form. The pencil throughout his long life was his favourite medium for sketching and note-taking. The fact that Mr. Walter West has chosen to work on the same lines seems to me to account for the large measure of success he has already achieved and to promise well for his future.

A. J. F.

## THE ROUART COLLECTION : II. —THE WORKS OF DAUMIER. BY HENRI FRANTZ.

As I have already indicated in my first article on the Rouart Collection, this great art collector, while possessing one of the most varied collections of works by masters of the nineteenth century which have ever been seen, had at the same time decided predilections for certain artists, and occupied himself in forming ensembles of works by them giving a most complete idea of all their varied styles and of all their inspirations. Such was the case with the works of Corot, and the same applies also to those of Honoré Daumier.

But there is even greater interest in studying this last named master in the Rouart Collection, for it is much more rare to find a number of this great artist's works grouped together, and also because our public galleries are much less rich in works by Daumier than in pictures by Corot. It must be remembered that this master, the power of whose work and whose talent at once so clear and so luminous ought, one would have imagined, to have made an immediate appeal, remained as a matter of fact for a long time unknown. In vain



## *The Rouart Collection.—The Works of Daumier*

have critics like Arsène Alexandre or Geffroy testified to this artist's great genius; in vain have certain of his most famous works been exposed to view in public exhibitions; the fact remains that the fame of Daumier has only quite recently begun to spread among the general public, and that the prices given for his works have for a long time been much lower than they merited to be. But far-seeing as he always proved himself, M. Henri Rouart very early began to appreciate the genius of Daumier, and sought after his works with avidity. Like many of his contemporaries he saw more in him than the powerful lithographer, the Balzac of caricature, in whose works we see file past all the characters of his day; he realised that in Daumier we have an admirable painter who has created for himself an absolutely personal *métier*, and who has expressed with unequalled grandeur the passions of his great soul.

In the Rouart Collection there were thirteen paintings by Honoré Daumier giving a very complete idea of the artist's talent and of the divers sources of his inspiration. Daumier has been often called the French Michelangelo. Nothing seems more accurate than this appellation when

we consider the picture here reproduced entitled *Scène de la Révolution*. It is a canvas 91 centimetres high and 70 centimetres wide, that is to say, in point of dimensions the most considerable picture of the collection, and the one which reached the highest figure. One knows that Daumier, better than anyone, had the feeling and appreciation of popular movements; he has often transcribed with great poetry and powerful vision, scenes from the Revolution, in particular in those lithographs of his which to-day are so eagerly sought after. But one would find with difficulty among his productions any work more heroic than this one, which seems to be sculptured, as it were, in colour. In this corner of a crowd depicted and idealised, or rather carried to the sublime by this great painter, we find an epic force. All the figures seem to be carried away by a wave of frenzied enthusiasm. The central figure is one of the painter's finest efforts. The young man with his arms stretched out in a superb gesture, his fair hair tossed by the wind, his white shirt open across his chest, is, as it were, an image, a symbol of the Revolution itself. No less interesting, no less powerfully treated are the personages who surround him, and who, like a



"AU THÉÂTRE" (WATER-COLOUR)

(Photo provided by E. Druet, Paris)

BY HONORÉ DAUMIER



## The Rouart Collection.—The Works of Daumier

wave thrown back by the wind, seem to stretch forward towards the same goal.

Daumier, however, did not see merely street scenes; we know from his lithographs with what acuteness he penetrated all the different layers of society. The theatre often kindled his imagination. Two excellent pictures in the Rouart Collection show this side of his genius. One is *Crispin et Scapin*, an important work measuring 59 centimetres wide by 82 centimetres high, and representing Scapin enveloped in a mantle of delicate grey, laughingly listening to Crispin, who wears a black cloak, and who whispers in his ear; the other, also interesting in its small dimensions, is the *Coin du théâtre*, rendered with so much verve and fidelity.

Daumier was also the painter of the advocates, attorneys, and others who throng the courts of law. A work such as *Les Avocats*, seen formerly at the Exposition Centennale de l'Art Français in 1889, completes admirably the series of lithographs and water-colours in which Daumier portrayed the legal fraternity.

Other works of premier order in the Rouart Collection display the genius of Daumier as a painter. The picture *Noctambules*, here reproduced, is a Rembrandtesque effect of chiaroscuro with the silhouettes of the two nocturnal promenaders standing out against the yellow light of the moon. In the *Liseur*, as in *Les Amateurs d'Estampes*, we have amazing studies of physiognomies; this last work reveals marvellously all the force of observation of this great painter.

It is not without interest to note the prices attained by the paintings of Daumier in the Rouart sale: while they are far behind the Corots, certain of them reached at any rate some very important figures. The *Scène de la Révolution* touched 63,000 francs:

*Crispin et Scapin* fetched 60,000 francs, at which price it was purchased for the Louvre by the Société des Amis du Louvre; and other paintings changed hands at the following figures: *Porteur d'eau*, 13,000 francs; *Les Avocats*, 27,000 francs; *Coin du Théâtre*, 15,000 francs; *Le Liseur*, 42,000 francs; *Peintre dans son Atelier*, 21,500 francs (this work went for 1550 francs in the Corot sale); *Silène et faunes*, 3200 francs; *Noctambules*, 7000 francs; *Les Amateurs d'estampes*, 11,000 francs; *Un coin du Palais*, 14,000 francs; *Les Buveurs*, 35,000 francs; *Dans la rue*, 4000 francs; *Amateurs de tableaux*, 4500 francs.

The water-colours by Daumier in the Rouart Collection were very much more numerous than the paintings, for they occupied thirty-three numbers in the catalogue. The most famous of them was the *Parade foraine*, a little work measuring 26 by 36 centimetres, which M. Arsène Alexandre mentions in his work on Daumier as having belonged to



"LE CONCERT" (CHALK DRAWING) (Photo E. Druet) BY HONORÉ DAUMIER

*The Rouart Collection.—The Works of Daumier*



"À L'AUDIENCE" (PEN AND WASH DRAWING)

(Photo procédé E. Druet)

BY HONORÉ DAUMIER

Alexandre Dumas, at whose sale M. Rouart purchased it. Daumier, who appreciated all the colour and picturesqueness of the life of these strolling mountebanks and itinerant players, has often

depicted subjects analogous in character, and Arsène Alexandre catalogues no less than six water-colours or drawings of this kind. The example in the Rouart Collection is by far the



"BAL MASQUÉ" (WASH DRAWING)

(Photo procédé E. Druet)

BY HONORÉ DAUMIER

## *The Rouart Collection.—The Works of Daumier*



"NOCTAMBULES" (OIL). BY HONORÉ DAUMIER  
(Photo E. Druet)

most beautiful of them all. It depicts a platform before a booth at a fair, with a group of performers endeavouring to draw the public to their entertainment within. The director of the company calls attention in a loud voice to the placard upon which is painted a crocodile: a fat woman stands at the entrance, making a sign with her fingers to show that the price of admission is only two sous; a tumbler dressed in red tights is executing some difficult contortion and two musicians in parti-coloured costumes are close by. This little work reached the high figure of 45,000 francs in the Rouart sale, a very big price for a water-colour of this size.

The extraordinary qualities of Daumier as a draughtsman appear very distinctly in a drawing in black chalk entitled *Le Concert* (p. 190), which sold for 14,000 francs. The water-colour *Au Théâtre* also reached a good price

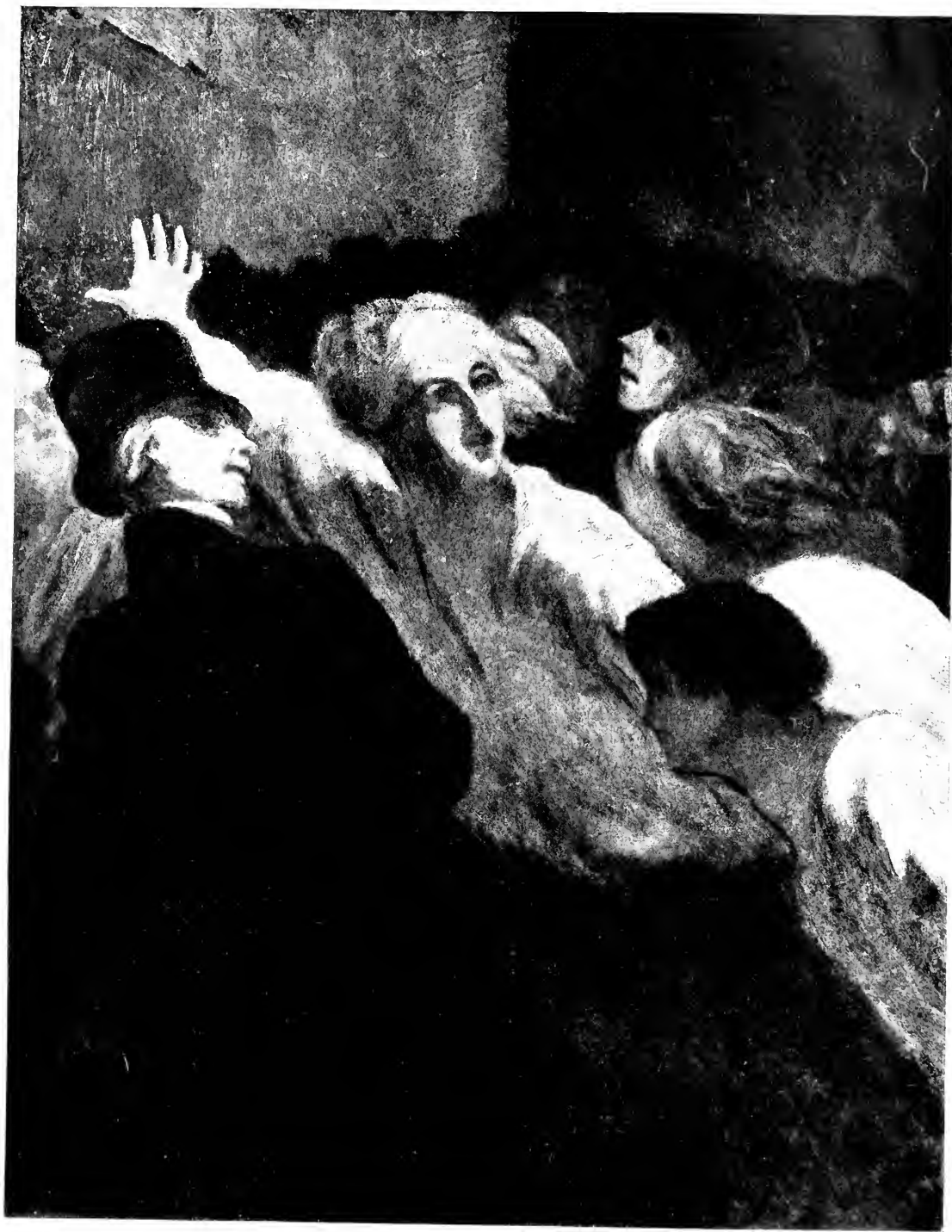
(8000 francs). In this powerful study of physiognomies the modelling of the two men's heads at the back is of surprising vigour. What an admirable document, too, is the *Bal masqué*! The whole epoch of the public ballrooms, the Musette, the Tivoli, and Frascati, lives here again in most attractive guise; and what an amusing contrast do we find between the seriousness of the two good citizens seated side by side on a bench and the Pierrot who scoffs at them! Mr. Knoedler, of New York, paid 2650 francs for this work.

The other water-colours and drawings by Daumier were disposed of at lower prices, perhaps because collectors have not yet realised sufficiently all the grandeur of his genius, the absolute originality of his technique, the simplicity of his means as a colourist. Assuredly his glory will go on increasing, and the market prices of his works will certainly follow the movement. But shall we ever see again an ensemble of such importance? I doubt it very much, although certain enlightened *amateurs*, such as M. Bureau and others, have continued to devote their galleries almost entirely to this fine master.

H. F.



"LES AVOCATS" (OIL) (Photo E. Druet) BY HONORÉ DAUMIER



*(Photo provided E. Druet)*

"SCÈNE DE LA RÉVOLUTION." FROM  
THE PAINTING BY HONORÉ DAUMIER



"LES AMATEURS D'ESTAMPES." FROM  
THE PAINTING BY HONORÉ DAUMIER

(Photo provided E. Druet)

# SKETCHES OF OLD RYE

BY

P. NOEL BOXER

*(The author of these charming drawings of the ancient Cinque Port is a young artist who was until a few months ago an assistant teacher at the Blackheath Art School and the Goldsmiths' College School of Art, New Cross, but has now settled in Switzerland.)*



*The Landgate, Rye*

"THE LANDGATE, RYE"

BY P. NOEL BOXER



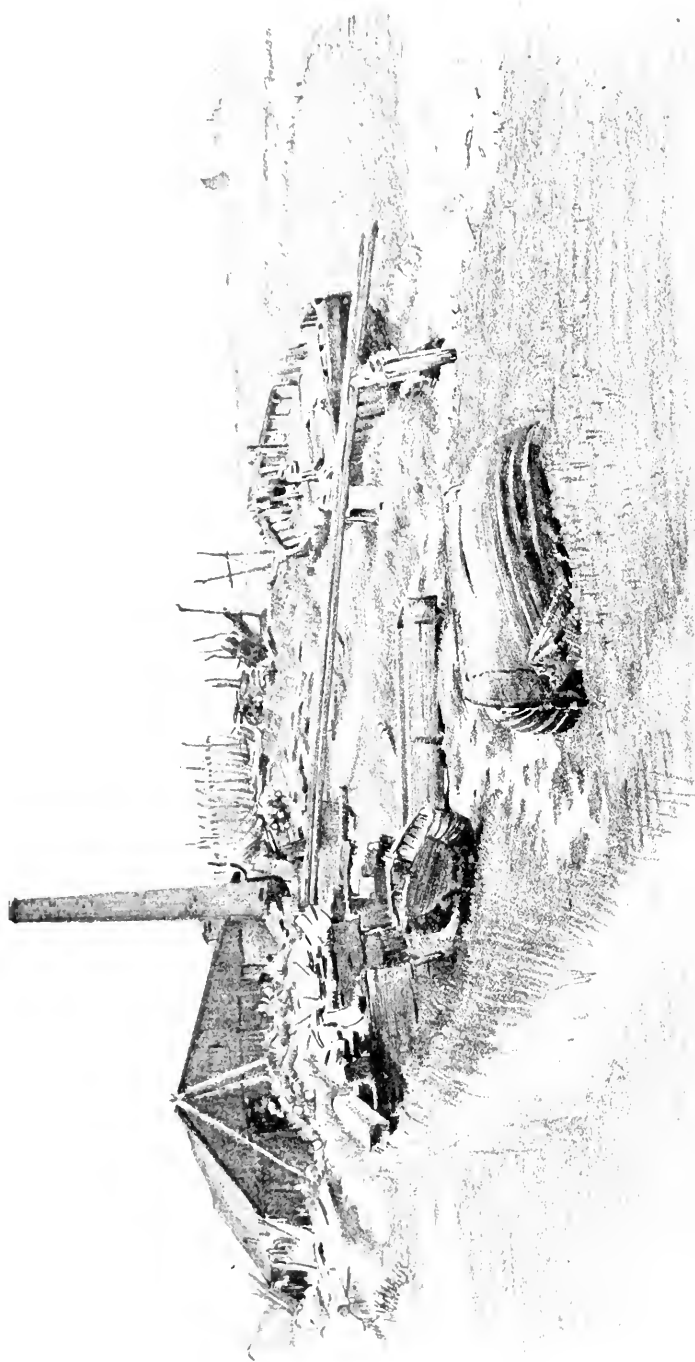


"THE MERMAID PASSAGE, RYE"  
BY P. NOEL BOXER





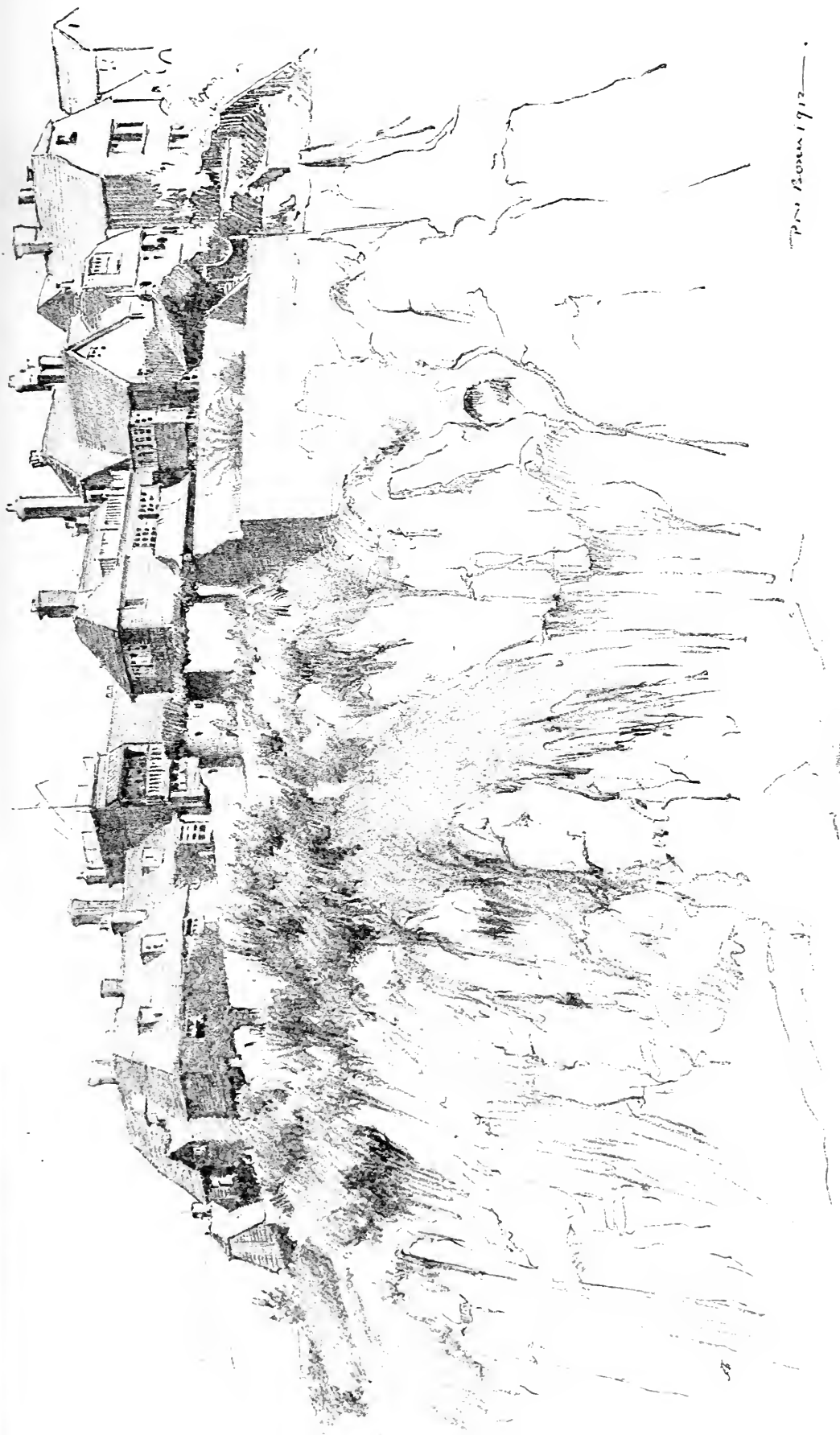
"THE OLD HOSPITAL, RYE."  
BY P. NOEL BOXER



*The Shipyard Rye.*

"THE SHIPYARD, RYE."  
BY P. NOEL BOXER

*Printed by*



Watchbell Street

Nov 1912

"WATCHBELL STREET, RYE." BY P. NOEL LONER



P. M. Boxer, 1912



-Rye-

-P. NOEL BOXER 1912

## *The Public Art Galleries of Australia*



THE PUBLIC LIBRARY AND ART GALLERY, MELBOURNE

### THE PUBLIC ART GALLERIES OF AUSTRALIA. BY WILLIAM MOORE.

SINCE the Government of Victoria took the first step towards the establishment of a National Gallery in Melbourne, about fifty years ago, the art gallery has become a familiar institution, not only in every capital, but in every provincial city of any importance in the Commonwealth. It is fortunate for Australia that all the governments of the various States recognised the importance of fostering a public taste for art. Considerable grants have been made for the erection of galleries and the purchase of works of art, the gallery in Sydney, for instance, being built at a cost of £107,000, and so far about £150,000 has been spent on the collection. Each gallery is controlled by trustees, who are appointed, not for their knowledge of art, but for their eminence in politics, law or commerce. They are guided by the advice of various experts, but it may be asked, what discernment can one expect from a body which, in most instances, is entirely composed of laymen? Many thousands have been granted for the purchase of works of art, but the selection of pictures has rarely been carried out on definite lines.

The Melbourne Gallery is a gallery without a

policy; its destiny has been ruled by chance. The catalogue is strewn with the names of those who have recommended different works to the trustees. On looking over the catalogue one finds that Pettie's *Arrest for Witchcraft*, the best historical painting, and *Autumn Showers*, a fine example of the work of Peter Graham, were recommended by the same expert that chose Long's *A Question of Propriety*, Schenck's *Anguish*, Faed's *Mitherless Bairn*, and other popular pictures. Several citizens while on a visit to London have suggested purchases, and was it just a chance that one of them had the wisdom to choose one of our best—Orchardson's *The First Cloud*, the original work shown at the Academy in 1887? One of our worst paintings, *The Brigands*, was originally commissioned for the French Government, but by a curious train of circumstances it was eventually bought for the gallery by the Government of Victoria. It was scarcely a happy chance that £4000 was paid for Alma-Tadema's *Vintage Festival*; it is classified as "a duplicate," a larger picture with the same subject having been painted at the same time. Sir Hubert von Herkomer's portrait of Queen Victoria, painted, as we are told in the official catalogue, from Gilbert's statue at Winchester, can hardly be counted among his best achievements. This distinguished portrait painter



*(National Gallery, Sydney)*

"COLLINS STREET, MELBOURNE"  
BY AMBROSE PATTERSON



## The Public Art Galleries of Australia

has, however, been very successful as an adviser to the trustees. We are indebted to him for recommending some of the most attractive works in the gallery. His group includes: Waterhouse's *Ulysses and the Sirens*, a decorative composition distinguished by its rich harmonious colour and its masterly drawing; *The Right of Way*, Fred Walker's last work, which in spite of its trivial incident has much to attract in its atmospheric background; Swan's *African Panthers*, our best animal painting; and North's *An English Summer Day*, a spontaneous rendering of an outdoor scene. He also chose two excellent water-colours by North and Lionel Percy Smythe, and the etchings by Rembrandt, Van Dyck, Dürer, Meryon, Max Klinger, Seymour Haden, and Whistler. Five prints by the last named were secured each for a guinea. As the best have been mentioned, there is no necessity to discuss several meritorious works which stand midway between the important pictures and the dull canvases which take up much valuable space.

The works so far mentioned are in the Government collection, which is approximately valued at £100,000. Since 1905 purchases have been made with the income from the Felton Bequest, which is more than double the Chantrey Bequest and is probably the largest art bequest in the world. The late Mr. Alfred Felton (who was a

partner of the firm of Felton, Grimwade and Co., manufacturing chemists) left over £7000 a year for the purchase of works of art for the gallery. He

also bequeathed a number of paintings, including Bonington's *Low Tide at Boulogne*, one of the gems in the gallery, and *Une Fête Champêtre*, attributed to Rubens. The method of buying works in connection with the Bequest is a very cumbersome one. Under the conditions of the will, the trustees of the Gallery and the Felton Bequest Committee cannot delegate their powers to any one outside these bodies. They alone must "select" the works purchased for the Gallery, so the purchases are conducted from Melbourne on the strength of reports (usually accompanied by photographs) which are received from experts in London and Paris. Judging by the purchases made by the administrators of the Bequest it would appear that the Gallery is still without a policy, its destinies still ruled by chance. We have had the good fortune to secure *The Bent Tree* by Corot, *Boulevard Montmartre* by Pissaro, *Femme Couchée* by E. F. Aman-Jean, water-colour drawings by Turner, Bonington, and Jacob Maris,



"NEARING THE CAMP" BY J. FORD PATERSON  
(National Gallery, Sydney)

a still life by Vollon, two drawings by Vierge, and a small but excellent collection of Japanese prints. On the other hand, there are the unrepresentative works by Watteau, Hoppner,

*The Public Art Galleries of Australia*



"CREMORNE PASTORAL"

(Sydney)

BY ARTHUR STREETON



"SUNRISE ON CAMBRONA GLACIER"

(National Gallery of South Australia, Adelaide)

BY RALPH PEACOCK

## The Public Art Galleries of Australia

Morland, Constable, and Bastien-Lepage. The work by Constable is a sketch, and that by Bastien-Lepage is a scriptural subject painted when the artist was twenty six years of age. There is the same dead level in a number of works by painters of to-day. Puvis de Chavannes' *L'Hiver* and Burne-Jones's *Wheel of Fortune*, though repetitions of works bearing the same name, are interesting paintings and the value of the collection is enhanced by replicas of sculpture by Rodin, Barye, Fremiet, and Alfred Gilbert.

Rodin is represented by the marble head *Minerve sans Casque*, a bronze head of Jean Paul Laurens from the original in the Luxembourg, and an original bronze statuette. The works by Gilbert consist of *Perseus Arming*, the bronze head of an old fisherman, and an exquisitely wrought *St. Elizabeth of Hungary*, a sketch model for one of the twelve statuettes for the Clarence tomb at Windsor; and those by Fremiet are the statue of Joan of Arc (from the original in the Palais des Pyramides in Paris) and a small statuette of St. George and the Dragon.

The bronze *Circe*, which is an original work by Bertram Mackennal, is another valuable addition to the statuary. Some years ago, when the sculptor was not so widely known, the trustees offered him £800 for this work, but as they wanted to dole it out in instalments the artist closed with a private offer at the same figure. But eventually the growing reputation of the artist impressed the trustees with the necessity of having at least one work by Mackennal, and three years ago *Circe* was secured from a private owner for £1200.

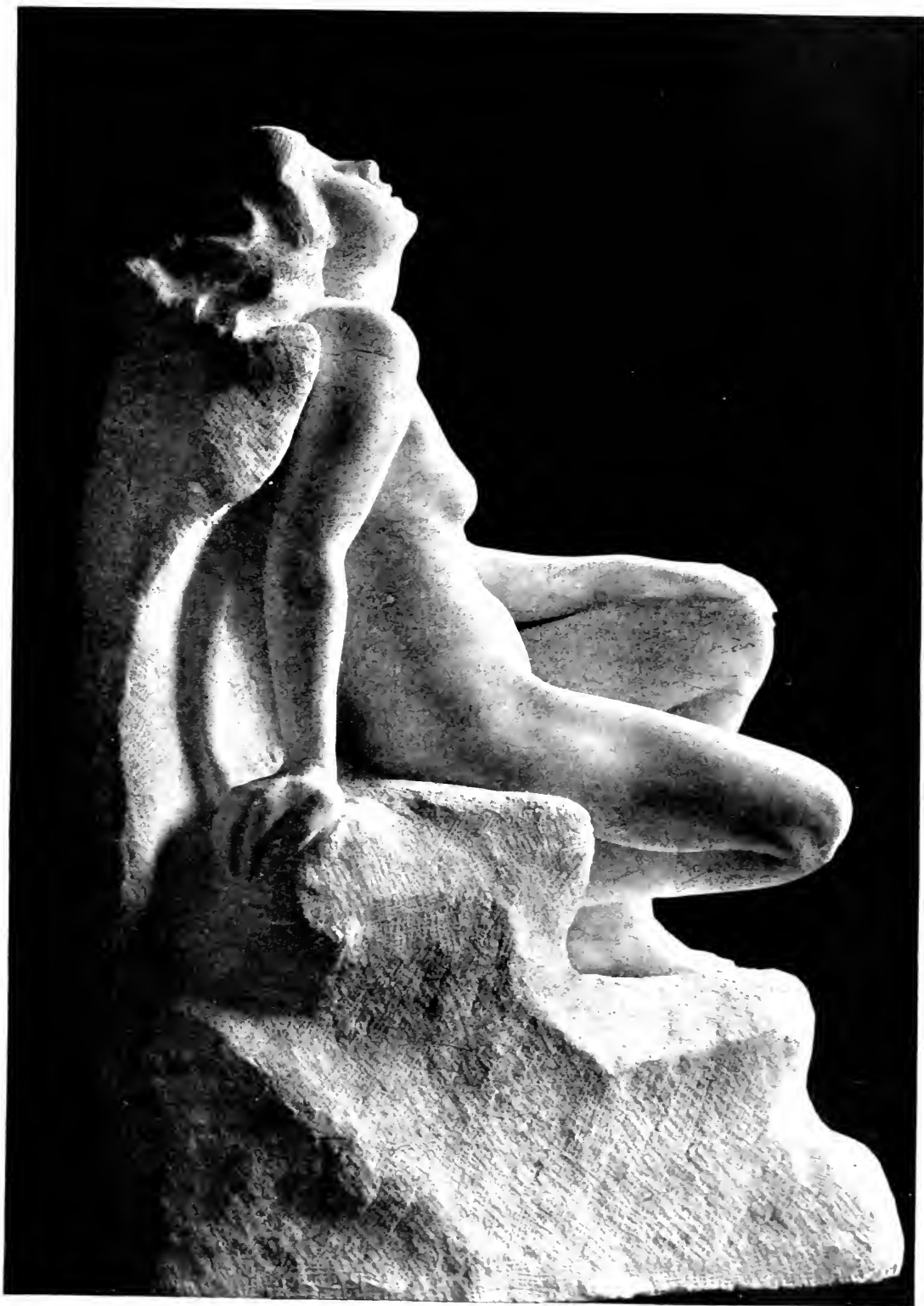
"And thus the whirligig of time brings in his revenges."

The majority of Australian artists who have gained distinction abroad were trained at the Government school associated with the Melbourne Gallery. Rupert Bunny, who has an assured position among artists in Paris, and is one of the few British painters who have two works in the Luxembourg, is represented by *Endormies* and *Sea Idylls*. Mention has been made of Mackennal,



"MINERVE SANS CASQUE (REPLICA)  
(Felton Bequest, National Gallery, Melbourne)

BY AUGUSTE RODIN



*(Queen and Nations  
Gallery, Britain)*

"THE FIRST BREATH OF SPRING"  
BY HAROLD PARKER

## *The Public Art Galleries of Australia*



"A SUMMER IDYLL" BY E. A.  
HORNEL  
(Adelaide)

another student, who was the first Australian to be made an Associate of the Royal Academy and the first to have a work purchased for the Tate Gallery. There is *A Love Story* as well as other works by E. Phillips Fox, who is now an associate of the Société Nationale des Beaux - Arts. Arthur Streeton, who was the first Australian to receive a mention at the Old Salon, the honour being awarded for a landscape painted when the artist was twenty-two years of age, has several works, the group including impressions of *Sydney Harbour*, *The Hawkesbury River* and the brown sails of *Chelsea Barques*. In connection with the school, there is awarded triennially a travelling scholarship valued at £150 a year,

tenable for three years. John Longstaff, who won the first scholarship, has a number of pictures in the gallery, his best being *The Sirens* (shown at the Salon in 1892 and the Academy in 1893) and an historic picture in which the artist has depicted a pathetic incident in connection with the Burke and Wills expedition. Original works and copies by Abbe Altson, George Coates, James Quinn, I. Cohen and other scholarship men hang on the walls. The last named has also a fine study of the nude. The painting



"A NYMPH"

(Adelaide)

BY G. F. WATTS, R.A.

## The Public Art Galleries of Australia



"SUR LES TOITS"

(Sydney)

BY CHARLES HOFFBAUER

called *The Poem* is from the brush of Charles Wheeler, the most promising of the younger group of figure painters, but no work has been purchased from Meyer Blashki, who has made a reputation as a landscape painter in America. Among the most typical Australian works are: *Tranquil Winter* by Walter Withers, *A Midsummer Morning* by Hans Heysen, *Moonrise at Templestowe*, our finest nocturne, by David Davies, and *The Pioneers* by Fred McCubbin, a painter who has revealed much of the poetry of the bush in his landscapes. John Mather's best work is expressed in his water-colour drawings, and *Wintry Weather, Yarra Glen*, is one of his finest examples. The artists we have mentioned are with one exception Victorians, but Geo. W. Lambert, the foremost painter that New South Wales has produced, has one work in the collection. It is *Lotty and a Lady* (p. 212), which was shown at the Academy, the Salon and the Franco-British Exhibition before it was purchased for Melbourne. Although the drawing of Lotty leaves something to be desired, this is an interesting example of a later phase of his art. Louis Buvelot, a Swiss painter who came to Melbourne in the sixties and was the first man to view the country with the eye of an artist, is well represented. Norman Lindsay, our leading black-

and-white artist and a former student at the gallery, is represented by *My Ancestors* and *Pollice Verso*, a pen and ink drawing which the trustees purchased for 150 guineas. The gallery contains no cartoon or caricature by Will Dyson, who should be represented in the Australian group.

The trustees of the Sydney Gallery seem to have had no policy except in connection with the Australian collection, which is the best in the Commonwealth. It is to the credit of the trustees that they purchased good examples of leading painters at a time when the trustees of the Melbourne Gallery were rather shy of local work. But when one comes to the European courts it is rather difficult to pick out the odd acquisitions, which are packed in an array of anecdotal pictures which frequently suggest the tranquillity of the early Victorian period. One must, however, single out *Chaucer at the Court of King Edward III*, one of the best-known works by Ford Madox Brown, which was exhibited at the Academy when the work of the pre-Raphaelites was openly disdained. The Chaucer is said to be a portrait of Dante Gabriel Rossetti, and his brother sat for the troubadour in the foreground.

Among the best modern works are *The Scoffers* by Brangwyn, *The Anatomy Class* by F. Salle,



## The Public Art Galleries of Australia



"CIRCE" BY BERTRAM MACKENNAL, A.R.A.  
(Fellon Bequest, Melbourne)

Dinet's *Snake Charmer*, Melton Fisher's impression of a Venetian café, a portrait by Lavery, and Hoffbauer's *Sur les Toits*, in which the artist depicts a group at supper on a roof-garden in New York. Although on the roof, it can be seen that there are higher ones all round them, the skyscrapers being illumined in the dark background. The original picture which Hoffbauer sent to the Salon in 1905 was the work of many months, but when hung it dissatisfied the artist, who got permission to take it back to his studio for alterations. He re-arranged his models and painted a fresh composition in eight days, the painting being hailed as one of the works of the year. *The Visit of the Queen of Sheba to King Solomon* by Sir E. J. Poynter, *Wedded* by Lord Leighton, and *The Captive* by Sir J. E. Millais are the most prominent among the Academy works; and among the landscapes there are examples by Sir Alfred East, David Murray, and G. H. Mason. Phil May and others appear in the black-and-white section. During the three years May spent in Australia he did over 900 drawings for the "Bulletin." His political cartoons and his series of caricatures, "People we meet

when we go out without our gun," added much to the merriment of the nation.

We may now proceed to mention the principal Australian pictures. Streeton, the most brilliant of our landscape painters, is represented by *Still Glides the Stream* and *Cremorne Pastoral*, two of his most spontaneous impressions; and *Nearing the Camp* is a good example of the work of the late John Ford Paterson, to whose knowledge and insight Australia is indebted for some of our rarest interpretations of the mystery of the bush. In this picture there is the feeling of vastness which is one of the most striking features of the landscape. The most imaginative of our artists is Syd Long, the painter of *Flamingoes*; Rupert Bunny is prominent among the figure painters, and Longstaff



"ST. ELIZABETH OF HUNGARY"  
BY ALFRED GILBERT  
(Fellon Bequest, Melbourne)



## The Public Art Galleries of Australia



"WATER MEADOWS"

(Adelaide)

BY MARK FISHER

is the best work of its kind painted in Australia. A portrait of Sir Henry Parkes is the work of the veteran Julian Ashton; and a vista of Mount Kosciusko, the highest peak in Australia, is from the brush of W. C. Piquenit, our first Australian-born painter, who is still living in Sydney. F. P. Mahony and W. Henry Fullwood, who are now residing in London, are the painters of some of the bush scenes hung on the walls, and Norman Carter, the leading portrait painter in Sydney, has several paintings. Mention should be made of the

has two of his best canvases, *A Portrait Study* and a portrait of Henry Lawson, which was painted in Melbourne at one sitting when our best writer of short stories was travelling *en route* for London. *Across the Black Soil Plains* is from the brush of W. Lambert. It is a vigorous rendering of a familiar scene, and though far removed from his present style it is a valuable addition to the group of paintings which express something of the virile life of the "out back" country. One of his early figure paintings and some smaller works complete his group. Tom Roberts's *Golden Fleece* is one of a series of typical Australian subjects, and McCubbin's *On the Wallaby Track* is one of a series in which the artist pictorialises the early struggles of the pioneers. Ambrose Patterson finds paintable subjects everywhere, but if he has a preference it is the bustling movement of the street, the gala colours of the fête, and the glaring lights of the theatre. His impression of *Collins Street, Melbourne*,

flower paintings by Mrs. Ellis Rowan, who has travelled all over the continent to paint the flora of Australia. Then there are the miniatures by Bess Norris and Berenice Edwell, the charcoal drawings by Florence Rodway and the sculpture by Percival Ball and Theodora Cowan, one of the first Australian women to take up the plastic art.



"THE RICKYARD, WINTER"

(Adelaide)

BY GEORGE CLAUSEN, R.A.



"LOTTY AND THE LADY"

(Fellon Bequest, Melbourne)

BY GEO. W. LAMBERT

Charles Conder can hardly be claimed as an Australian artist, but it is interesting to recall that he began his career in Sydney, where he painted *Departure of S.S. Orient*, which hangs in this gallery.

The gallery in Adelaide is smaller than the other two, but it has the best-selected collection. This is due in a great measure to the judgment shown by Mr. H. P. Gill while director of the gallery. Dignity is given to the collection by three varied examples of the work of Watts. The trio consists of *Love and Death*, a subject the artist painted several times. This is a large canvas which was purchased for £2500. A charming study of his, *A Nymph*, was bought by Mr. Gill in London in 1899, and a portrait of Tennyson in his peer's robes was presented by Watts to the gallery when the poet's son was Governor of the State. Pictures by Waterhouse, Cayley Robinson, D. Y. Cameron and others may also be singled out from the group of oil paintings. *Persus and Andromeda* is an interesting example of the work of Sir Edward Burne-Jones, which like his larger *Annunciation* is almost a monochrome. Two distinct incidents of the legend are

dealt with in the decorative composition. There are a number of attractive paintings among the modern works. The power of suggestion is conveyed in Clausen's *Rickyard*, *Winter*, where the rough outlines of the figure on the right is sufficiently emphasised to preserve the illusion. *Water Meadows*, a characteristic landscape by Mark Fisher, is another well-balanced composition. There is a strong impression of an old seaman by Emile Claus, and *Harrowing* is a typical example of the art of H. H. La Thangue.

South Australia has produced four distinguished artists, all of whom are represented in the Australian collection at Adelaide. The quartet consists of Hans Heysen, who is now one of the leading landscape painters in the Commonwealth; Hayley Lever, who mainly paints marine subjects, and has exhibited at the Academy, the Salon, the New York Academy, and the International at Venice, and who has this year been invited to join the International Jury of Award at the Carnegie Institute, Pittsburgh; H. S. Power, our leading animal painter, whose hunting pictures are among

the best shown at the Academy; and Mr. Will Ashton, who paints bush scenes and seascapes, and whose *The Cliff's Shadow* in the Australian collection is quite a representative work. *A Portrait of a Lady*, by Longstaff, is one of the gems of the gallery, and Tom Roberts's best work, *The Breakaway*, is seen here. E. Phillips Fox has a clever painting of an out-door group, and Rupert Bunny has three works. The Adelaide Gallery has had the good fortune to receive two important bequests, the late Dr. Morgan Thomas leaving £15,000 for the purchase of works of art and the late Sir Thomas Elder bequeathing £250 a year for the purchase of Australian pictures.

Since the galleries I have mentioned were established similar institutions have been founded in Brisbane, Perth, and Hobart, all of which have interesting collections of English and Australian works. Queensland is worthily represented abroad by Harold Parker, whose *Ariadne* was purchased by the Chantrey Bequest for 1000 guineas, and he is represented in the gallery of his native Brisbane by his beautiful work *The First Breath of Spring*. Space forbids an enumeration of the various provincial galleries, but it should be mentioned that the first was started in Ballarat, the collection there including *Ajax and Cassandra*, a fine example of the work of Solomon J. Solomon. W. M.

IN our February number at the end of the article on the Arts and Crafts Exhibition some passages were quoted from an address delivered by Mr. Frank Warner, President of the Silk Association of Great Britain at the Macclesfield School of Art, but through an error of transcription the name of this gentleman was given as Brown.—EDITOR.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Two or three generations ago the education of a young lady was not considered complete until she had received a course of lessons in drawing and painting. It was taken for granted by parents that art could be taught just like any other subject in the general curriculum, and if only some feeble approximation to a picture emerged as the result of the painting master's visits, they were quite satisfied that they had received value for their money, while if the performance proved to be a little above the average, it was of course hailed as a sign of undoubted genius. It is curious and instructive to note by the way how very different



"ALL IN A GARDEN FAIR." FROM A PEN-DRAWING BY AVERIL M. BURLEIGH

has been the traditional attitude of parents towards boys who have happened to display any artistic leanings. The biographies of artists show what a large number of them have embarked on their calling in face of stern parental opposition.

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That this system of teaching girls to draw and paint whether they have any real capacity for it or not has been responsible for a vast amount of humdrum, commonplace production there can, unfortunately, be little doubt. The late Sir George Reid, who as Member and President of the Royal Scottish Academy had to pass judgment on a large number of pictures sent in by women artists, made no secret of the opinion he entertained of the bulk of them. "Altogether deplorable" was his verdict, according to the writer of his obituary notice in the "Morning Post." "They appear," he is reported to have said, "to be the work of young ladies who have nothing to do and who therefore 'paint a little' without having more than the faintest notion of drawing or colouring. They are all anxious to have their pictures exhibited, but they have no idea of working honestly and hard in order to produce good work."

It cannot be denied that there was and still is a great deal of truth in this criticism, even if we allow that it may have been tinged with a little masculine bias and possibly a general lack of sympathy with feminine work at large. But be that as it may, one cannot be blind to the fact that things have changed very much for the better in these days, and that the number of really competent women artists is steadily increasing. They are, of course, women who devote themselves very seriously to the study and practice of art and realise that only by persistent application and self-discipline, prompted by a genuine passion for their calling, can their work reach a standard of excellence which commands the respect of those competent to judge. There are some perhaps who deliberately aim at qualities which give their work an appearance of masculine power and also select subjects demanding forceful treatment solely for that purpose. But an affected virility of this kind is a doubtful merit in a woman artist, and is apt to leave an impression of insincerity.

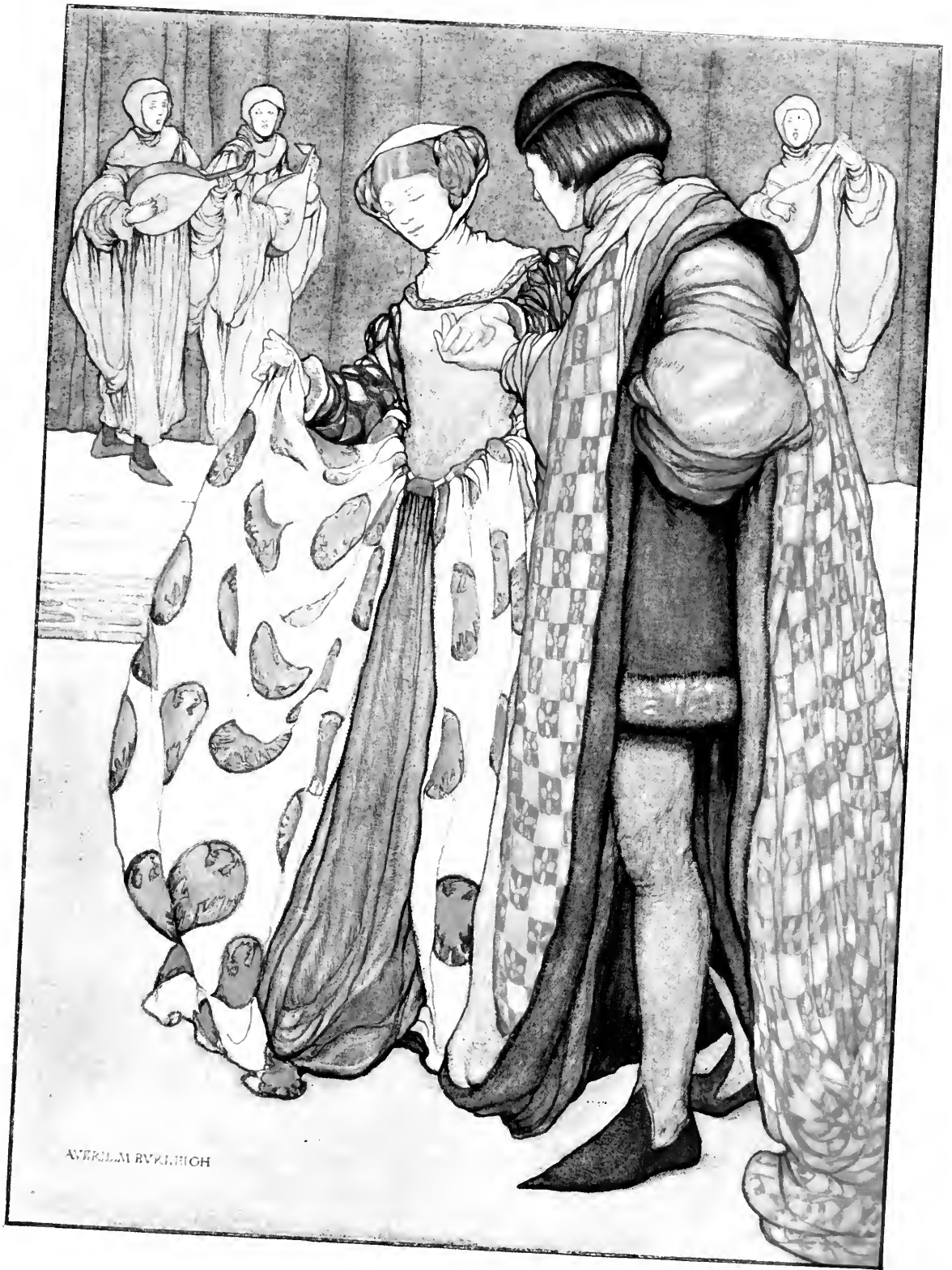
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No objection of this nature can be urged against the work of Mrs. A. M. Burleigh, some examples of which are here reproduced. She is not ashamed



"THE MERCHANT"

FROM A WATER-COLOUR DRAWING BY AVERIL M. BURLEIGH



AYER & SON, NEW YORK









"THE FESTIVAL."

FROM A WATER-COLOUR DRAWING BY AVERIL M. BURLEIGH

to acknowledge that both in choice of subjects and in her interpretation of them, feminine traits are dominant, and in truth no little of the charm which much of her work undoubtedly possesses is due to the frankly feminine sentiment by which it is pervaded. She has in a marked degree the decorative feeling. Her line is graceful yet firm, and her colour is both harmonious and effective. This is well shown in the circular panel reproduced in colour among our illustrations. It was exhibited at the recent exhibition of the Arts and Crafts Society at the Grosvenor Gallery, and was indeed one of the most delightful things of the kind there.

Mrs. Burleigh received all the training she has had at the Brighton School of Art but she was fortunate in marrying an artist whose help and encouragement have been of much service to her, so that instead of relinquishing her work, as so often happens in such cases, she has devoted herself to it more ardently than before. She is a prominent member of the Sussex Women's Art

Club, which has its headquarters at Brighton, and has exhibited at the Academy and Royal Institute as well as at the Paris Salon. She has illustrated a recent edition of Keats's Poems, and in the shape of greeting cards her work has already become known to many readers of this magazine.

The Pencil Society, to quite justify its title, should count among its members more of the brilliant executants in the medium of pencil whose art is known to visitors of London exhibitions, and others who though not exhibiting do excellent work in the illustration of periodicals and books. There is plenty of room for this extension of membership without cutting into the ranks of the group of remarkable draughtsmen known as the Society of Twelve. The most interesting exhibitors in the Pencil Society's recent exhibition at Mr. Paterson's Gallery were Mr. Joseph Simpson, Mr. F. Gillett, Mr. S. Spurrier, and Sir Charles Holroyd, whose studies frankly rested the claim for attention upon the qualities of the flexible and sympathetic



## Studio-Talk

instrument which, in right hands, a pencil always proves itself to be.

An exhibition of Mr. F. H. S. Shepherd's at the Goupil Galleries of Messrs. W. Marchant and Co., showed the delightful painter of interior genre still improving his technique. Mr. Shepherd has remained true to this class of subject where others have played with it and passed on. But, as the great predecessors in this field, the "Little Masters" of Holland, proved, it is a class of subject which surrenders its most beautiful truths only to the painters who besiege it with a lifetime's devotion. It is a field, as we have before this pointed out, in which the modern science of painting can reveal, in opposition to the work of the old masters, the power to express much that was beyond the range of their method and restricted point of view. Mr. Shepherd also exhibited admirable water-colour drawings of Italian scenes, but in these the advantages of specialising were not so evident as in the interior subjects in oil referred to.

There is hardly a modern artist with a more learned style in the draughtsmanship of animals than Mr. J. R. K. Duff, who has also been exhibiting at Messrs. Marchant's; but the "pastorals" in this particular exhibition suffered from the invention of atmospheric effects, which failed to impress us, to the same extent as the studies of animal life to which they supplied the background, that nature had been directly referred to at every step.

The Women's International Art Club's fourteenth exhibition, which concluded at the Grafton Galleries at the end of March, contained some attractive exhibits. Many women, as seems natural, attack the problem of flower painting and still-life, and yet, judging by this exhibition, it is not in this vein that feminine talent expresses itself with the vitality with which some of the best of their masculine contemporaries have revived this branch of painting. Perhaps woman's impressionableness makes her a fine impressionist—there is the classic example of



"BABY"

FROM A DRAWING IN CHALK AND WATER-COLOUR BY AVERIL M. BURLEIGH



"HIS MAJESTY." FROM A WATER-COLOUR  
DRAWING BY AVERIL M. BURLEIGH





"MIDDLESEX HAYRICKS" (ETCHING)

(Messrs. Colnaghi and Obach)

BY WILLIAM P. ROBINS, A.R.E.

Berthe Morisot to be remembered—but certain it is, that the best work in the recent show was to be found in painting direct from nature. Recalling some of the pictures which asserted individuality we must mention *A Bunch of Flowers* and *Stocks*, by M. E. Atkins; *On the Verandah*, by Ethel Walker; *Un Quai Breton*, by A. M. Fox; *Carcassonne*, by I. A. Dods-Withers; *The Room with a Top Light*, by E. Q. Henriques; *The Palace Fontainebleau*, by E. A. Jardine; *Portrait of a Girl in a Fur Hat*, by E. A. Hope; *Across the Brooks*, by Gabell Smith; *Reading aloud*, by Mabel Layng; *Minnie*, by Renée Finch; *The White House*, by Maud J. Button; *Romeo and Juliet*, by Agatha Hall; *Anemones*, by Ruth Hollingsworth; *A Colour Sketch*, by Louise Pickard; *Marie Claire*, by M. R. Lousada, and *The Wishing Pool*, by Jessie M. King.

fail to recognise in the quiet simple beauty of his dry-point, *The Canal*, a vision at once imaginative and individual, and it promises well for the young artist's future that he should have produced such a plate so early in his career. It was a dry-point entitled *The Old Barn* that secured his election, but he works quite as happily with the acid, as the sunny plate called *Middlesex Hayricks* testifies. Trees assert their pictorial significance in all his prints, and their presence therein is the outcome of a genuine love for them and a familiarity with their individualities acquired by living in their midst. Mr. Robins has proved himself an accomplished exponent of aquatint in such prints as the *Headley Downs*, here reproduced, and the *Norfolk Landscape*, which represented his work in this medium in Messrs. Colnaghi and Obach's recent exhibition of etchings and drawings.

Mr. William P. Robins, who has just been elected an Associate of the Royal Society of Painter-etchers and Engravers, learned his craft under Sir Frank Short, whose masterly teaching is eloquent in the soundness and sincerity of his work, of which we reproduce three examples. No one with a true appreciation of landscape will

The exhibition of the Société Internationale de la Peinture à l'Eau at the Fine Art Society's Galleries in March, seemed to prove that it is still with the English, at any rate the Anglo-Saxon, that the instinctive understanding of pure water-colour lies. It was Mr. J. S. Sargent whose work was in this exhibition most eloquent of the resources of water-

## Studio-Talk

colour. Many of the foreign exhibitors, brilliant though much of their work was, showed a tendency to force the inherent qualities of water-colour, aiding themselves towards daring effects by copious use of body-colour, or the insertion of pastel and crayon, and generally working upon a scale too large to be fair to the true properties of the medium they employ.

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We should have to use the word "dashing" to describe the style of Mr. A. J. Munnings, R.I., in the hunting and country scenes he has been exhibiting at the Leicester Gallery. This artist's technical accomplishment must excite admiration in every one: whether however, with such an easy style he does not take some of the difficult impressionist effects which he seeks to achieve at too great a pace, thereby losing just that intimacy which so subtle a style might easily bring within its range, is a question. It is undoubtedly one of the secrets of Mr. Sargent's great career, for instance, that he has been able to hold a similar exuberance of technical pleasure always

well in hand. It was shrewd of the proprietors of the Gallery to oppose to this artist's fluency the academic correctness of Mr. Herbert Draper. Such an art as Mr. Draper's is very highly to be valued to-day; it practises a tradition which reaches back unbroken to the great Italian masters, and we are sure that it would not be for the benefit of art if it entirely disappeared.

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One of the vacancies in the ranks of the Associates of the Royal Academy was filled up at the end of February by the election of Mr. Edwin Landseer Lutyens, architect.

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Both the "Old" and the "New" Water-Colour Societies have recently lost members whose connection with them has lasted three decades or longer. Mr. Herbert Menzies Marshall, R.W.S., who died in London March 2, was born at Leeds in 1841; after leaving Cambridge he entered the Royal Academy Schools, where he won the Travelling Studentship for architecture in 1868. He was elected an Associate of the "Old" Water-



"HEADLEY DOWNS" (AQUATINT)

(Messrs. Colnaghi and Obach)

BY WILLIAM P. ROBINS, A.R.E.



"THE CANAL" (DRY-POINT). BY  
WILLIAM P. ROBINS, A.R.E.

(*Mosses, Colinghi and Obach*)

Colour Society in 1870 and a full member in 1883. As a pioneer in the discovery of London as a source of inspiration for the artist he is deservedly entitled to remembrance: every aspect, every mood of the great metropolis was familiar to him, and his interpretations of its scenery proved him to possess a faculty for seeing beauty in unexpected guises. Mr. Charles Edward Johnson, R.I., who died at Richmond in Surrey on February 12, was born nearly ten years earlier than Mr. Marshall. He, too, joined the R.A. Schools, afterwards migrating to Edinburgh, whence he sent his first picture to the R.A. in 1858. He settled in London in the early sixties, and became a regular exhibitor at the Academy, his *Gurth the Swineherd* being acquired under the Chantry Bequest in 1879. In 1882, he became a member of the Royal Institute, and until a very short time before his death he conducted a school for landscape painting at Richmond.

The design for an embroidered chairback by Mr. R. Anning Bell, R.W.S., which we reproduce in colour, was made for Mme. Mallet, a French lady who is an expert needleworker, and the figure, the La France Roses, the fleur-de-lys, the hour-glass (held so that the sand cannot run down), and the scythe are intended to suggest the idea of perpetual summer in her native country—a tinted ground being given to the fleur-de-lys instead of the true heraldic white one to identify it with France alone. With this design we reproduce in black and white two examples of embroidery executed by Mrs. Reynolds-Stephens, another expert needlewoman, from designs by Mr. Voysey. The vine piece is quite small, being rather less than half the size of this page. The leaves are worked in button-hole

stitch veined with the finest gold thread; the grapes are all outlined in the same, while the stalks are couched in fine gold cord. In the fire-screen (p. 227) a very delicate scheme has been employed—chiefly greens upon green, showing how great a variety of tone can be obtained with one shade of silk by merely changing the angle of the stitches, as for instance in the curving leaves, where though only one shade has been used the impression is given that there are several different shades. The butterfly in this example is worked in an open stitch to give the feeling of lightness; a closer stitch would have upset the balance of the design by looking too solid.

The death of Mr. Thomas R. Way, which we regret to learn took place at the end of February, is a serious loss to lithographic art and practice.



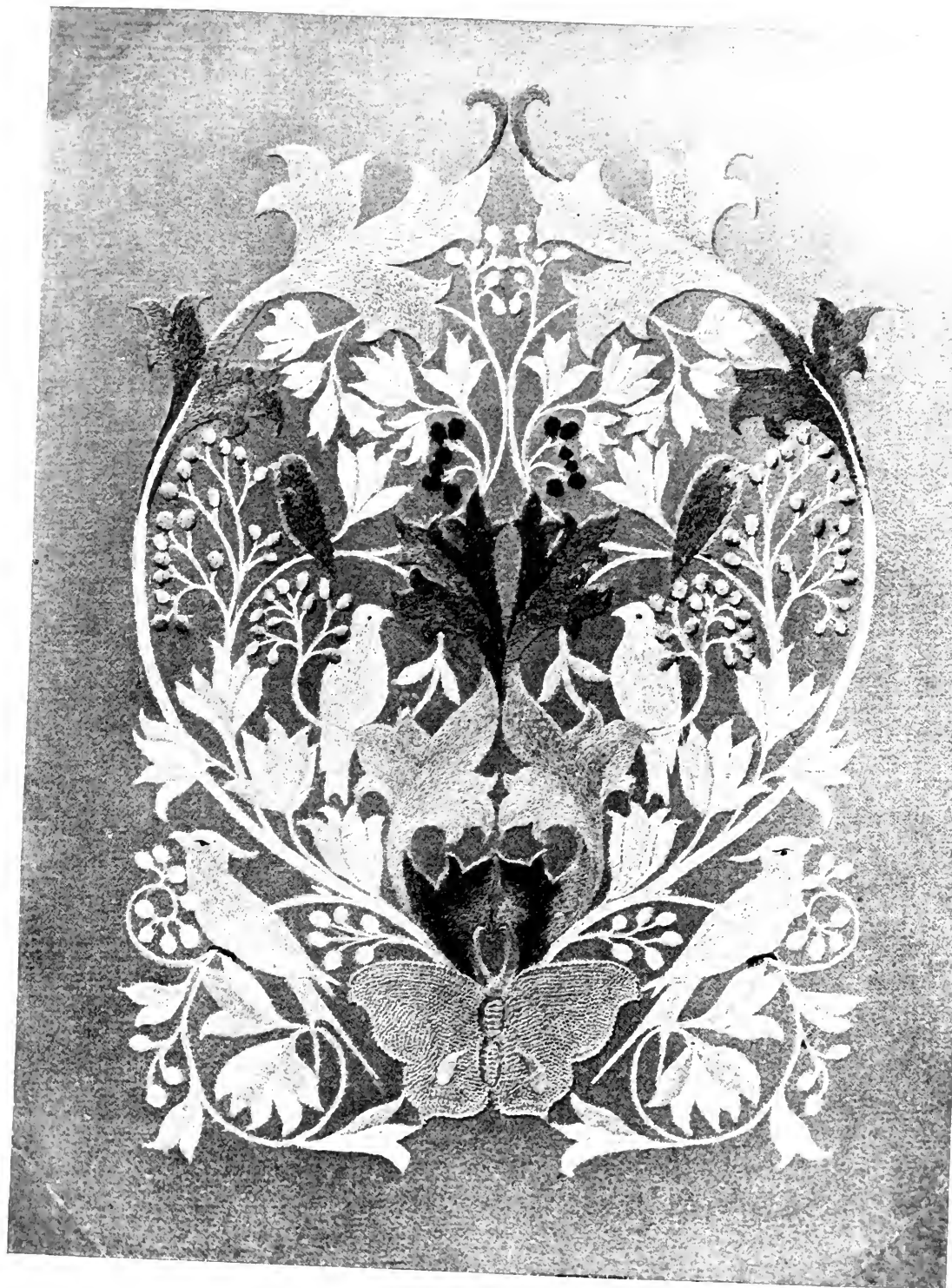
EMBROIDERED COVER. DESIGNED BY C. F. A. VOYSEY, WORKED BY MRS REYNOLDS-STEPHENS



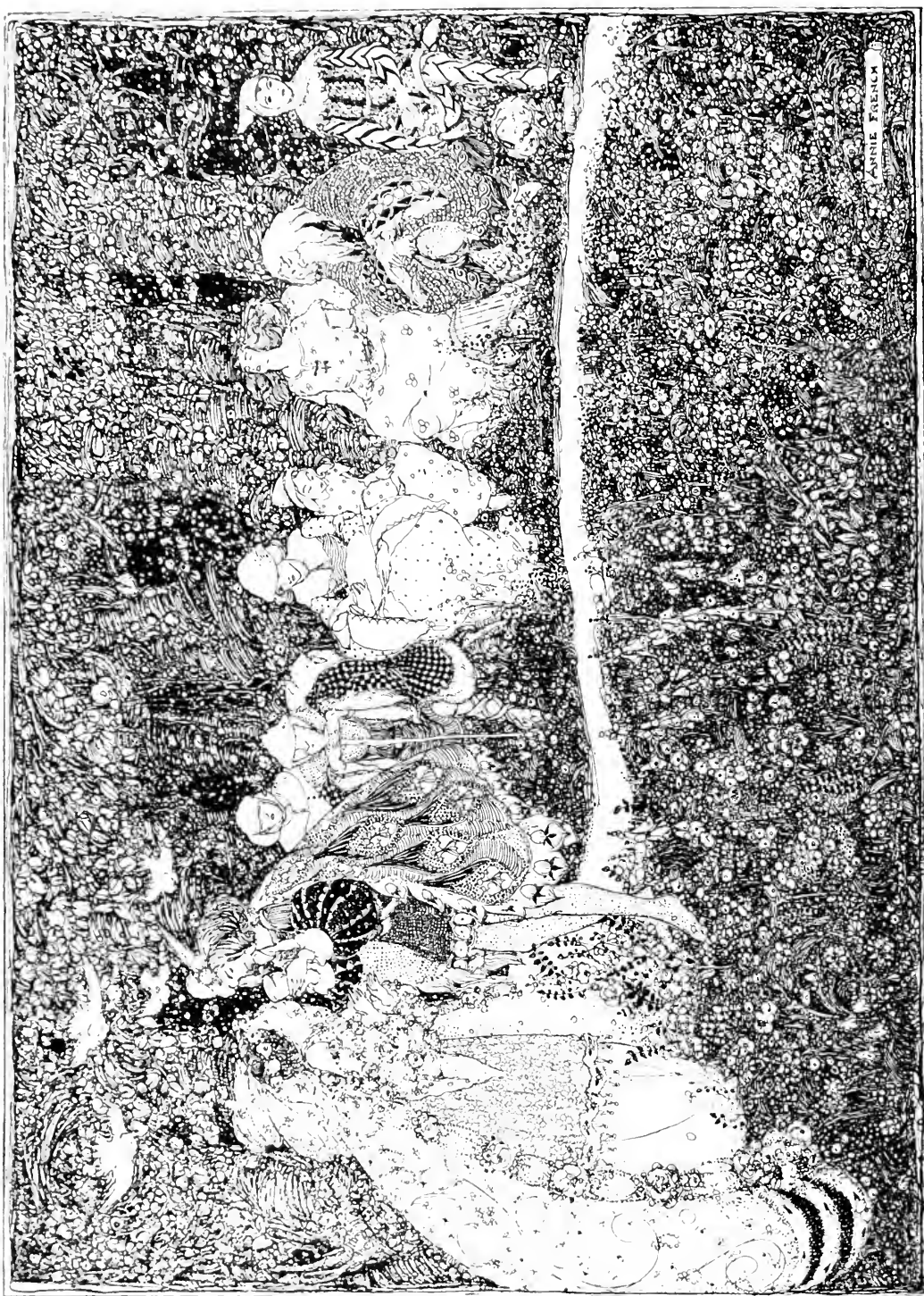


DESIGN FOR AN EMBROIDERED CHAIR





PANEL FOR A FIRE SCREEN. DESIGNED  
BY C. F. A. VOYSEY, EMBROIDERED BY  
MRS. REYNOLDS-STEPHENS



"REST IN THE FOREST." BY ANNIE FRENCH



"THE FAIRIE TALE"

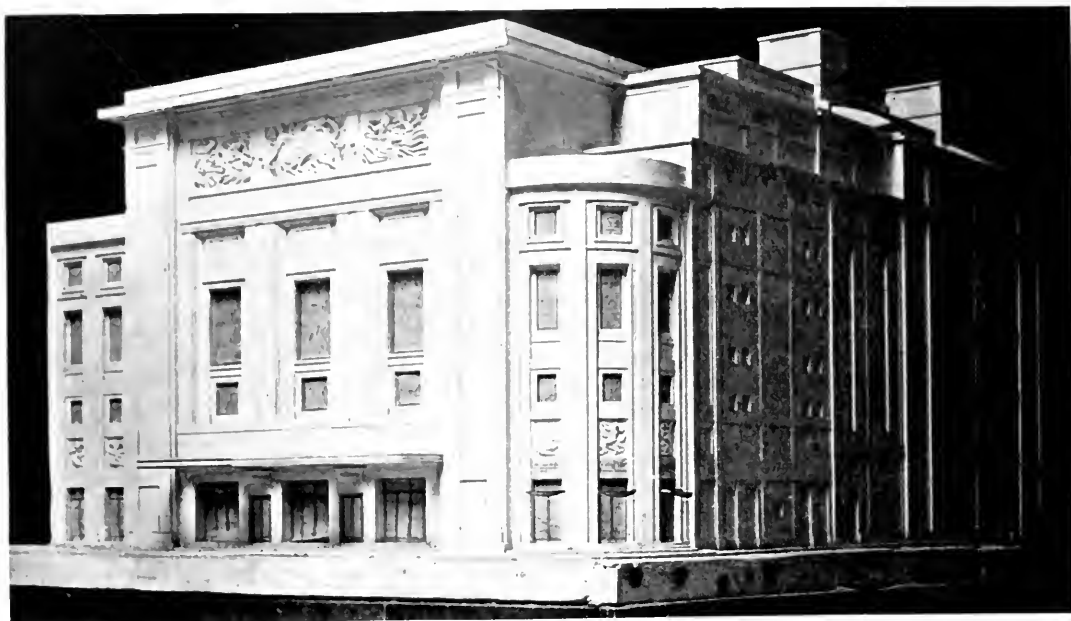
BY ANNIE FRENCH

For some years past Mr. Way had superintended the business in Gough Square established by his father, who survives him. As every one knows he came a great deal in contact with Whistler, and among the mass of literature which has grown up around that remarkable personality are several contributions of much interest from Mr. Way's pen. To him were due the veracious reproductions of some of Whistler's finest lithographic studies which appeared in these pages a few years ago; and the drawings of his own which we have published at various times prove beyond doubt his right to rank as an artist.

**G**LASGOW.—The two pen drawings by Miss Annie French here reproduced, admirably supplement the numerous other examples of her skilful and fascinating work with the pen which we have had the pleasure of publishing from time to time.

**P**ARIS.—In a few weeks Paris will number yet one more among her theatres—the Palais-Théâtre of the Champs-Élysées, erected in the Avenue Montaigne and founded and directed by M. Astruc. This theatre promises to be the most luxurious and the most perfect in Paris, both as regards stage appointments and also from the point of view of the comfort of the audience. We take the opportunity of referring to it here because it contains a series of very interesting decorations. The building has been designed by MM. A. et G. Perret and Roger Bouvard on rather sober lines which are, perhaps, a little too reminiscent of the Munich style. The marble façade is ornamented with eight bas-reliefs of powerful originality by Bourdelle, who evinces in these sculptures the force and energy of the archaic Greek carvings. The cupola of the auditorium is decorated with a series of symbolical panels by Maurice Denis, dedicated to the glorifi-





MODEL OF THE NEW PALACE THEATRE, PARIS. A. & G. PERRET AND ROGER BOUVARD, ARCHITECTS

cation of music and evoking the principal phases of the art from the myths of Orpheus and Bacchus to the more recent legends of Parsifal, Pelleas, and Salome, all depicted with that perfection of line which we have come to expect in this artist's work. The frescoes in the foyer by Bourdelle, who has also been responsible for the decorations of the box fronts, reveal all this great artist's variety. M. K. X. Roussel has painted the drop curtain in his well-known supple and harmonious art with a representation of Dionysiac dances; and another great decorative artist, M. Vuillard, has designed the graceful *trumeaux* (mirrors surmounted by pictures) destined for the *salle de comédie*—for the new theatre contains two auditoria, one for Grand Opera and Ballet, the other for Comedy. In the *foyer de la danse* Mme. Marval has executed some beautiful decorative improvisations on the theme *Une journée chez Daphnis*, and in the ladies' salon M. Lebasque has scattered over the walls a profusion of



ONE OF A SERIES OF RELIEFS DECORATING THE FACADE OF THE NEW PALACE THEATRE, PARIS. BY E. BOURDELLE  
(Photo provided E. Druet)



SKETCH FOR DROP CURTAIN AT  
THE NEW PALACE THEATRE,  
PARIS. BY K. X. ROUSSEL



## Studio-Talk

marvellous flowers painted with all the richness of his palette. At this moment the finishing touches are being put to the various details of the new theatre, which will rank as one of the most important achievements of the year from the point of view of decorative painting.

H. F.

A proud independence of character and spirit, a very ardent temperament dedicated to the service of a noble ideal, such are the distinguishing traits of the Alsacian painter Honoré Umbricht. He was born at Obernai in Alsace, and his childhood's days were passed in this little town picturesquely nestling at the foot of the chain of the Vosges, not far from the mountain of Saint-Odile, one of the most interesting spots in the environs of Strasbourg. Strasbourg it was that saw his first joys as artist: the spire of its old cathedral typified his dreams of adolescence, which he later followed in Paris with so much perseverance and success, so that to-day we find Honoré Umbricht *hors-concours* and member of the Committee of the Salon des Artistes Français. On his arrival in Paris Umbricht entered the studio of Bonnat, a master who will stand in the history of contemporary art as the head of a school, and a school of which Honoré Umbricht is one of the most brilliant disciples.

Umbricht was born an artist; he became a painter through unflagging study of drawing and colour. He is always severely critical of his own work and admits of no compromise when he comes to depict what is for him the truth, whether he is painting the scenes and landscapes of his own Alsace, or still-life pieces, or when he sets himself the task of transferring to his canvas all the character and expression of the human face.

He has succeeded in realising the perfect artistic equilibrium of the painter and portraitist, and in this latter branch he is particularly successful.

The pictures and portraits of Honoré Umbricht, have nothing to fear from the flight of time, for his palette is never dull or monochromatic, but on the contrary is flooded with light and all sparkling with harmonious colouring. Among the portraits, that of *Mlle. Marie-Thérèse Umbricht*, a work of exquisite technique and great charm, caused quite a sensation in the Salon of 1912. In all of them, however, we find ever present his brilliant qualities as artist; his works are distinguished by their powerful execution and by their beauty of appearance. They have nothing superficial, but are on the contrary solidly built up, closely observed and comprehended, and by virtue



"LES SYMPHONIES." ONE OF A SERIES OF PAINTINGS BY MAURICE DENIS SURROUNDING THE CUPOLA OF THE NEW PALACE THEATRE, PARIS

(Photo provided E. Druet)



PORTRAIT OF Mlle. MARIE THIÉRÈSE  
UMBRIGHT. BY HONORÉ UMBRIGHT

## Studio-Talk

of these facts give an undoubted impression of life. Is it not, indeed, the function of the portrait-painter to reveal the mind and in some sort, if he can, the soul of his sitter?

L. H.

Each spring brings to artistic Paris an increasing number of exhibitions of newly-formed art societies, in addition to the annual displays of the already recognised societies, composed chiefly of painters who have divided themselves into groups with quaint and varied names that seem to have little connection with the kind of art with which they are identified. At the close of the past year, I counted over thirty exhibitions in full progress during the same weeks, and though not all of equal merit, each contained some works of more than average note. Amongst the more recent exhibitions there is one which calls for notice as claiming more than a passing interest—the fifth exhibition of the Société Moderne, remarkable for the progressive quality as well as the individuality of the exhibited work.

In this exhibition of the Société Moderne thirty-one artists were represented by a hundred and ninety-four works of special interest. Prominent among these was *L'Orange* by Steinlen, which fascinated one with its subtle charm as well as with its distinguished colour and technique. It was a simple picture of a present-day commonplace occurrence in the genuine life of Paris. Two little fashionably dressed "midinettes" engrossed in the peeling of an orange, heedless of passers-by and with that naturalness that one might say belongs peculiarly to Paris; the whole forming a unique harmony in brown, grey and silver with a delightful use of blue and green in the bands of their bonnet sacs, and red in the black hat of the little lady interested in the peeling of the dominant

orange. Steinlen in his art never bungles. If there is a story in his subject it is never blatantly conveyed in prosy mannerisms; there is always a lyrical note, or at least the sensation of one, running through the tragic sequence of his design and colour, with a vitality which is always appropriately akin not to death, but the Infinite. The emotion drawn from his work by the beholders will always be that which the artist consciously or unconsciously expressed, to some more vividly perhaps than to others.

Other work of decided interest in the exhibition of the Société Moderne included some decorative panels by Henri Marret, his *Le Soir* (fresco) being especially notable. All the work too, by Louis Périnet, with its refined colour and design, had a distinct fascination of its own. The *Barques échouées à Saint-Tropez*, by André Wilder; *Mon Portrait*, by Henri Martin; *Penancier* and *La Route dans la Lande*,

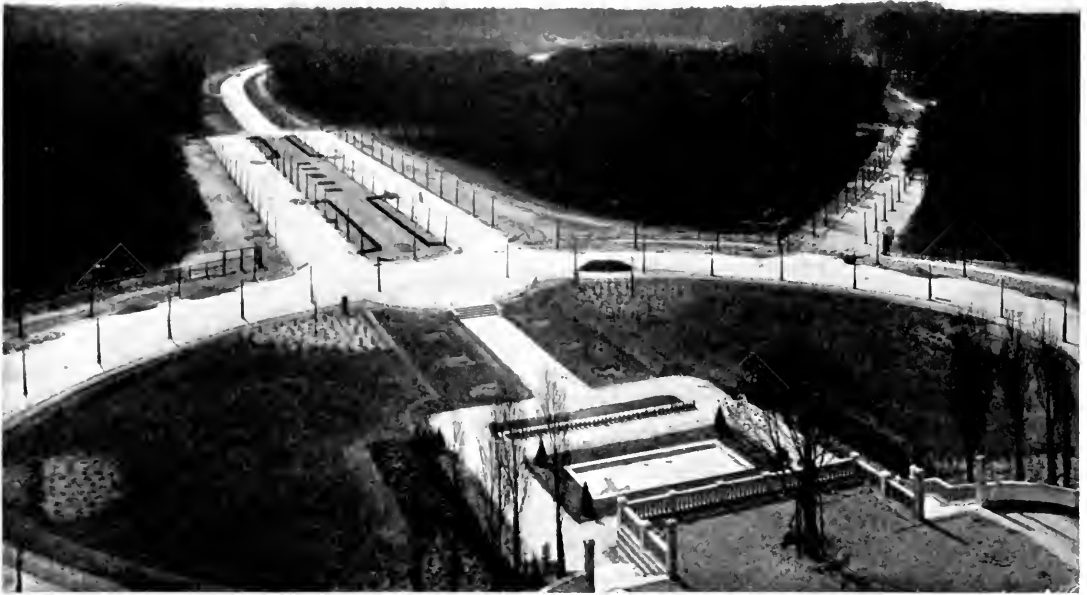


PORTRAIT OF MME. L. H. G.

BY HONORÉ UMRACHT



"L'ORANGE." BY  
TH. STEINLEN



THE GARDEN CITY OF FROHNAU, NEAR BERLIN: VIEW FROM THE TOWER OF THE RAILWAY STATION

*le soir*, especially charming in colour, by René Juste; *Roses, Roses*, by Louis Sue; *En Maraude*, by O. Guillonnet; a series of water-colours and drawings by André Suréda; water-colours by Francis Auburtin; drawings in red chalk by Georges Dorignac; some enamels by Léon Jonhaud and statuettes by Henry Bouchard, also deserve mention. E. A. T.

A study of the historical part showed the sources from which present-day garden-designers still draw

**B**ERLIN.—An exhibition of "Old and New Garden-Art" was recently arranged for the first time by the Royal Museum of Industrial Art. Carefully selected examples were offered in both sections, and gave a clear picture of the state of this art in modern Germany.



THE GARDEN CITY OF FROHNAU: DAIRY



THE GARDEN CITY OF FROHNAU : DAIRY YARD

much of their inspiration, but many new works bore testimony to independent development. The

imperative, while much importance is also attached to the æsthetic culture of the country.

taste of the day in garden-design is a compromise between the English landscape style and the formal or architectural method of France. Our garden-designers choose the temperate mean, and they endeavour to meet wholesome needs with beautiful and honest solutions. Public interest is now strongly aroused in such questions, and the reform of our city plans, the devising of public parks, garden-cities, country houses and their gardens has been eagerly taken up. Some of the leading German cities will soon assume a different physiognomy, as owing to their continuous expansion considerations of public health have become



THE GARDEN CITY OF FROHNAU : ONE OF THE LARGER HOUSES



## Studio-Talk

The rapid growth of commercial life has furthered our garden-city movement. The exhibition at the Kunstgewerbe Museum showed interesting plans and views of Frohnau, the new colony of country houses that has sprung up to the north of Berlin, on the borders of the beautiful Havel country. This may be called a model creation with its imposing public buildings grouped around the station, its charming country-houses, its pleasant walks and spacious park of 80 acres and its nursery garden of 20 acres. The land is here laid out on the most liberal scale, and the principles of solidity and homely beauty have been everywhere followed. All the streets are well paved and electricity, gas, water, and other amenities of modern life are provided, including a frequent train service to the capital, which is reached in half an hour. The garden-architect, Ludwig Lesser, the joint organiser of this work with Architect Hart, showed the ground-plan of another beautiful country-house colony which is springing up

in the western neighbourhood of the capital, at Saarow-Pieskow.

How the art of gardening has been transforming ugly features in Berlin itself, was to be seen in a series of pictures shown at the exhibition. Many open spaces and roads have been transformed into oases for the promenader, quays and reaches have been invested with garments of green sward and climbers, and hidden façades have been exposed to view by a more utilitarian way of dealing with shrubs and trees. Modern garden-art has also assisted the social tendency of the day by creating public playgrounds out of deserted tracts. The many excellent designs for prim and neat gardens for town and country-houses by prominent architects displayed great variety of ideas. Pretentiousness was avoided in the case of modest places, while for large demesnes decorative grandeur was indulged in. A model of a typical modern house-garden by the architect Roselius proved that the



THE GARDEN-CITY OF FROHNAU: SIDE VIEW OF HOUSE SHOWN ON PRECEDING PAGE





THE GARDEN CITY OF FROHNAU: HOUSES ON THE FRANZISKANER WEG

children have not been forgotten in the ground-plan, a strip of ground being apportioned symmetrically into sections for a pleasure garden, for fruit, roses, and a play-court. Another design by Barth for a country house in Lübeck provided for the first time a domain for the protection of birds. A higher level of garden-art was also recognisable in pleasant pergolas, gates, garden-houses, and furniture. From the care and taste displayed in the preparation of this exhibition, one could not help being convinced that the modern German garden is meant to be a real home for human beings and plants alike.

The Künstlerhaus has paid a well-deserved tribute to the excellence of Eugen Bracht's methods of teaching by arranging a show restricted to pictures by his pupils. In it the wisdom of individualistic guidance became evident, for there were paintings in the spirit of melancholy grandeur and careful or impressionistic interpretations of Nature. Only a teacher of versatile endowments and one whose

tenets exclude triviality and narrowness could have had a share in the production of such a bounteous harvest. An imposing group of prominent artists such as G. Frenzel, Ludwig Dettmann, Carl Langhammer, Kayser-Eichberg, H. Hartig, Hans Licht, Modersohn, Feldmann, Lejeune, Schlichting, Wendel, Mackowsky, Uth, Ter Hell, Haensch, and Kolbe co-operated to do homage to their master. Landscapes predominated, but nudes, genres, interiors and still-life subjects figured in the show.

Paul Cassirer is an incomparable impresario for the artists of his predilection, and he is now seriously promoting the reputation of Max Beckmann. A large exhibition has recently been arranged in his Salon and a monograph issued as an introduction to the art of this rising artist, who has neglected no form of expression. Monumental religious and mythological subjects with a Signorelli note, landscapes in the Salvator Rosa mood, life-size portrait groups like scenes from the modern



THE GARDEN CITY OF FROHNAU : BUSINESS BUILDINGS (see p. 238)

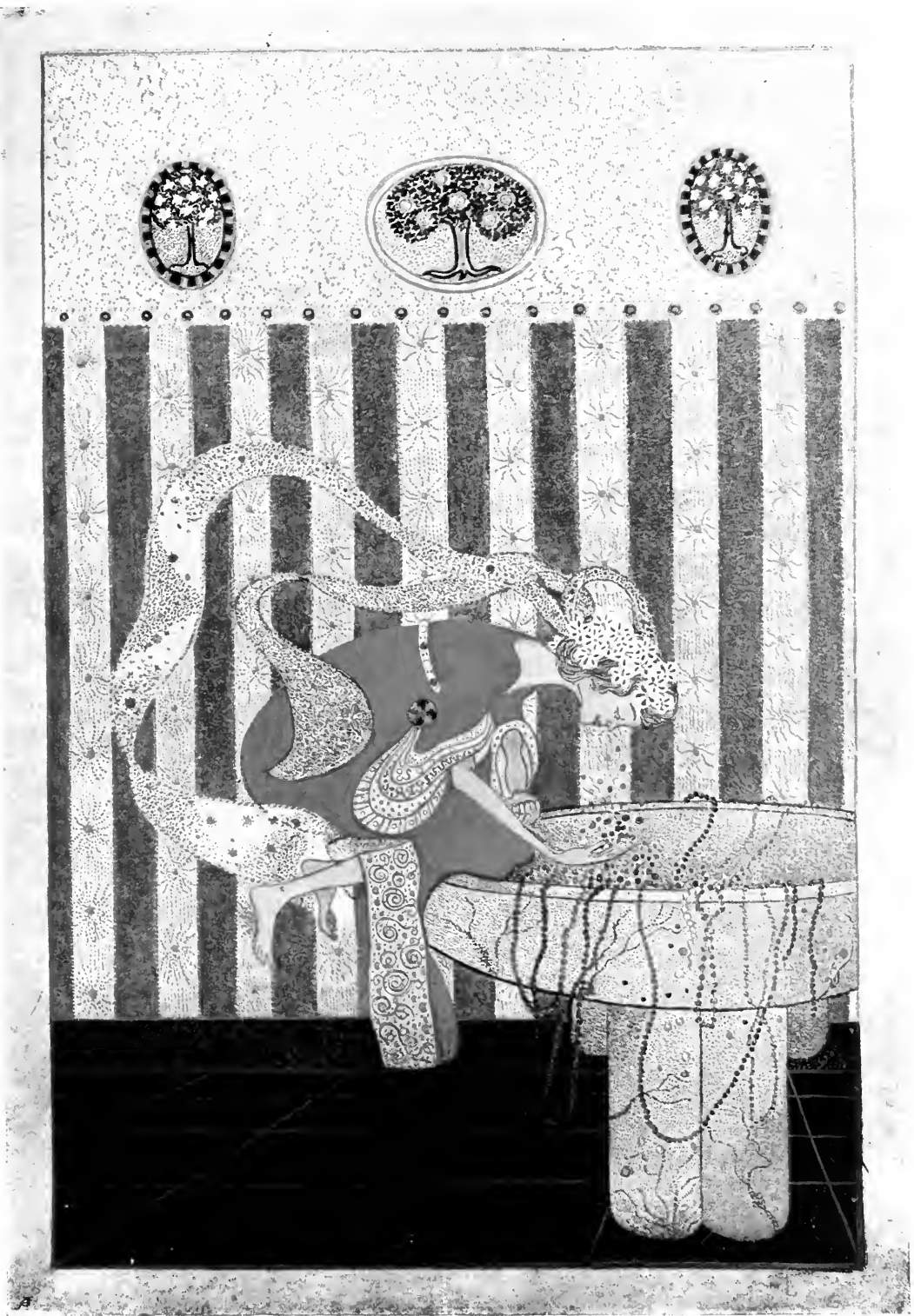
psychological drama, visual impressions of an undaunting explorer of actual life; testified to the almost grim pursuit of high aims. His colour with its passionate or gloomy notes and its Cézanne-like tonalities also created an atmosphere of seriousness. The artist is only thirty years old and appears to be still a wrestler with his visions and materials.

J. J.

VIENNA.—In Hede von Trapp, Austria can claim an artist of distinction and decided talent. This was revealed at an exhibition of her works held some-time ago at the Miethke Gallefy, which displayed a remarkable variety of methods and media. They comprised water-colour drawings on highly sensitive grey Japanese silver paper, on parchment, and on silk, pencil and pen drawings and etchings. They showed, too, what a lively fantasy she possesses: she explores the realms of fairy-land whence ensue dream-like pictures interpreted in verse, in prose, or with the brush, pencil, or pen.

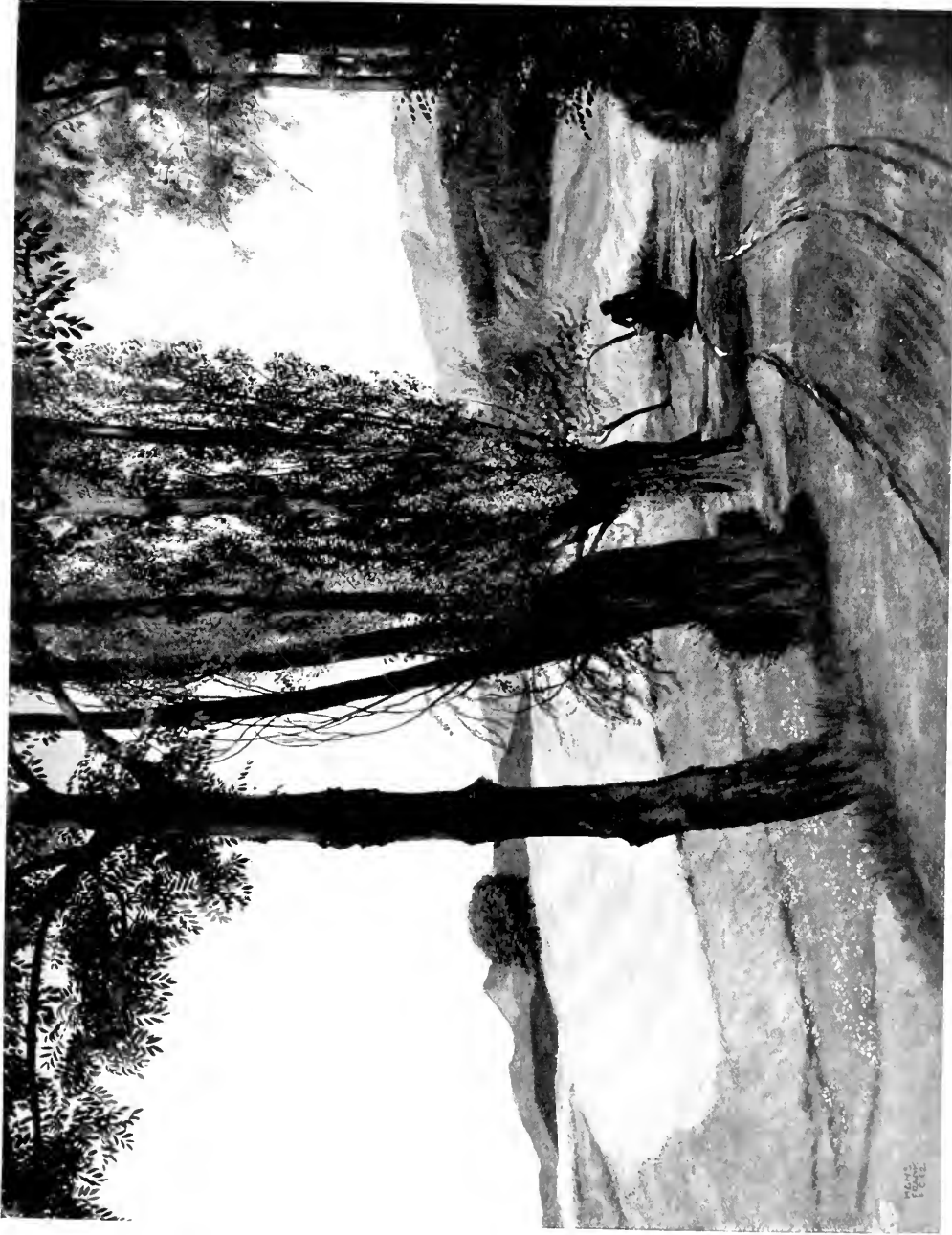
The drawing here reproduced, *The Broken String of Beads*, was executed on grey Japanese paper, and is one of a series of six, all showing the same romantic imagination and harmonious blending of colour. A fine feeling for colour is indeed one of the distinctive traits of her work. She is always seeking new methods of expression and relies solely on her natural imaginative instincts, which are unhemmed by conventionalities. Indeed except for a few lessons lasting altogether some four months Hede von Trapp has been her own teacher.

The Winter Exhibition at the Secession was devoted to the works of young artists who from some cause or other have been shut out of the usual run of exhibitions—at least so it was put down in the circular. But several of the artists had already exhibited previously at the Secession, the Künstlerhaus, or with the Hagenbund, though not members of these institutions. Among them mention should be made of F. A. Harta, who was represented by several pieces, each in a different



"THE BROKEN STRING OF BEADS."  
FROM A DRAWING BY HEIDE VON TRAPP.





"A COUNTRY ROAD"  
BY HANS FRANK

(Vienna Secession)



"THE VALLEY OF THE THAYA"  
BY JOSEF KELLNER

*(Vienna Secession)*

## Studio-Talk

style, and who in spite of the fact that he has not yet "found" himself, displays certain qualities which are unmistakably personal—particularly in regard to tone; Walter Fraenkel, whose picture, *Weisse Rosen*, was admirably treated and of highly decorative effect; Egon Schiele, an artist of decided talent, with a delightful sense of colour. Gottardo Segantini is following in the footsteps of his renowned father and sees, as it were, through those wonderful eyes; he is not free in his thoughts or in expression, but he has youth on his side and may expand. Alberto Stringa's mountain-pictures were very interesting and showed freedom in brush-work. Franz Gelbenegger has critical taste as an artist and a fine sense of colour; of the works he exhibited two were noticeable for their good qualities, *Sieversing* and *A Flowery Pasture*. Robert Eckert's study of the roofs of village houses at Pollensa-Mallorca, with distant hills as a background, was fresh and sunny, the perspective well-drawn and the composition excellent. Julius Wegerer's *Late Autumn* was delightful in its soft brown tones, and his snowscapes showed fine atmospheric qualities. Friedrich von Radler's treatment of flowers is often somewhat too heavy, though decorative they are wanting that subtle gradation of tone which such subjects demand. Edmund Rothausl's *In the Shade of the Forest* showed him to be a keen and sympathetic observer of nature.

Josef Kellner in his *Valley of the Thaya*, here reproduced, proved himself an artist of distinctive

merit, his colour especially being charming. Heinrich Gollob, another artist of note, was well represented. Hans and Leo Frank, twin brothers, are both gifted, each in his special way: both have feeling for colour, and are moreover admirable draughtsmen. Hans Frank's strength lies in his landscapes, while Leo excels in still-life and figure subjects. Both are excellent black-and-white artists as well as painters.

Portraiture was represented by contributions from Lili Schüller, who is no newcomer at the Secession; Wilhelm Thöny, whose portraits have much character though his colouring is somewhat smudgy; Stefi Gartenberg, Elsa Schwarz, Else May, Alberto Stringa, Samuel Abramovitz, Georg Jilovsky, Robin C. Andersen, Leopold Gottlieb, whose so-called "Herrenporträts" appeared to be studies of men of abnormal types; Helene Stein, who has an excellent feeling for colour; and Leonhard Schuller. In the section of graphic art apart from the brothers Frank, Norbertine Roth must be specially mentioned, her forte being animals, her drawing of which is excellent; and M. Jakimowicz also merits notice for his mystic symbolic pictures. Very little sculpture was shown: Marino M. Lucy, known to readers of this magazine as an etcher of talent, here made his appearance as a sculptor of feeling.

A. S. L.

COPENHAGEN.—The Icelandic sculptor, Einar Jonsson, is a heretic amongst Scandinavian artists. His creations are of so uncommon a character, so entirely the product of his own individuality, that the



"THE ANGEL OF LIFE"

BY EINAR JONSSON



"THE ANGEL OF THE NATIVITY"

BY EINAR JONSSON



## Studio-Talk

critic who loves to find the classified place for every artist is nonplussed. Evidently Einar Jonsson does not belong to any school. With every piece of work he has wrought he has had something special to tell. Through the beauty of the lines formed in clay under his hands he tries to reveal truths—truths which he often merely feels like a prophet, and which are left for the future to expound. Thus the artist, in Einar Jonsson's eyes, has a double aim—to be a maker of things beautiful and at the same time a seer; in other words, plastic beauty ought to be a vehicle for the artist's prophetic visions. A striking example of this is to be seen in Jonsson's *Waves of the Ages*, here reproduced (p. 248). In his art Einar Jonsson is never the slave of dogmas, and he follows them only if they happen to harmonise with his instincts. The old masters have not taught him anything, only, perhaps, this, that he, like themselves, will pursue his own

way and build from his own ground. For the sake of those who are not conversant with Icelandic history, it may be as well to explain that Ingolf, whose memory is perpetuated in the monument here illustrated, is reputed to have been the first man to settle in the island, having, according to tradition, arrived there in the year 874 and been buried in the mountain shown in one of the reliefs at the base of the monument, at the spot above which hovers a figure symbolising Liberty. In the other relief, the three figures are those of the Norns or Fates of Northern Mythology.

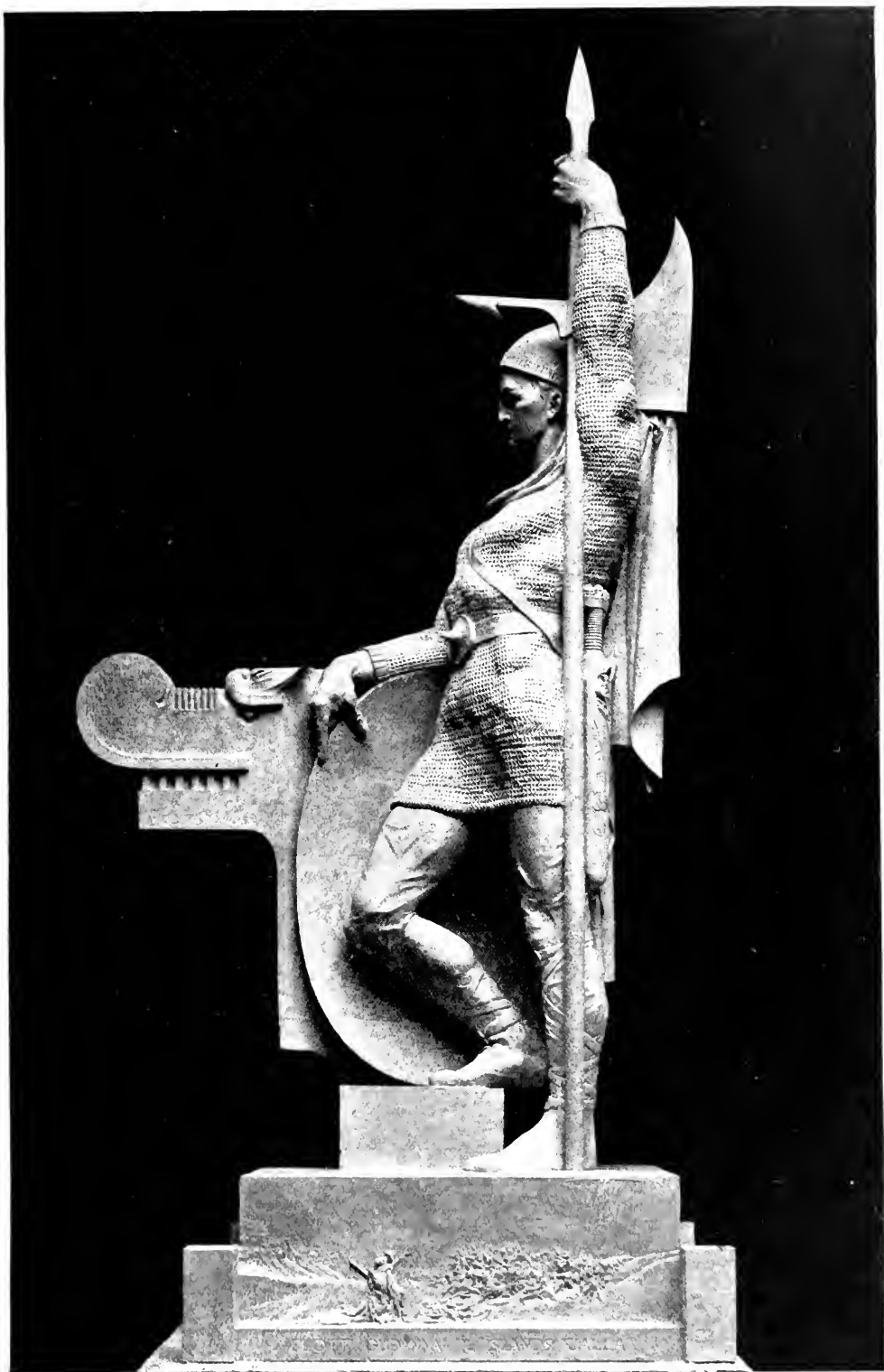
B. DE LINDE.

PHILADELPHIA.—The Temple Gold Medal was awarded by the Pennsylvania Academy of Fine Arts to Mr. F. C. Friescke for his painting entitled *Youth*, exposed in the One Hundred and Eighth Annual



RELIEFS ON THE BASE OF THE MONUMENT TO INGOLF

BY EINAR JONSSON



MONUMENT TO INGOLF, THE  
FIRST SETTLER IN ICELAND.  
BY EINAR JONSSON



THE WAVE OF THE AGES"  
BY LINAR JONSSON

## Studio-Talk

Exhibition, which closed on March 30. The Walter Lippincott Prize was awarded to Mr. Emil Carlsen for his painting entitled *Summer Clouds*, the Jennie Sesnan Gold Medal to Mr. George Bellows for his picture entitled *Men of the Docks*, the Mary Smith Prize to Miss Alice Kent Stoddard for her picture with the title *Paper Dolls*, and the Carol H. Beck Gold Medal to Mr. J. Alden Weir for his portrait catalogued as *The Black Hat*. The George D. Widener Gold Medal, awarded this year for the first time as a memorial to a director of the Academy who was lost in the Titanic disaster, went to Mr. Charles Grafly for his portrait in bronze of the late Thomas Pollock Anshutz, painter and for a number of years instructor in the Academy's schools.

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There appeared in the exhibition four hundred and eighty oil paintings and one hundred and ninety-three exhibits of sculpture. Four hundred and ten artists were represented. A general view of this year's collection conveyed the impression

that the Academy has not failed to keep up the standard of excellence that has been the rule for some years past. One noticed, however, the absence of any new note in the way of artistic expression, and few radical departures from the normal procedure of the painter's craft; the frantic excesses of anarchistic innovators were not in evidence. The display of portraits, very numerous, by the way, illustrated this in the desire on the part of the artists to be sincere in the method of the translation with canvas and brush of the character of the sitter, rather than make a too palpable effort to attract attention to the unusual way in which it might be done. Some new names of younger men appeared principally in the list of portrait painters; for example, that of Mr. Leopold Gould Seyffert, whose *Leopold Kokoowski*, the talented leader of the Philadelphia Orchestra, was a most admirable work.

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Miss Cecilia Beaux's portrait of Clement B. Newbold, Esq., vice-President of the Academy,



"THE MORNING SUN"

(Pennsylvania Academy)

BY ELMER W. SCHOFIELD

## Studio-Talk

looked like a piece of direct painting, combined with consummate artistry. Mr. Lazar Raditz's portrait of Dr. Herbert M. Howe, a director of the Academy, was also a well-brushed piece of work. Mr. Julian Story's portrait of Alba B. Johnson was one of the most significant examples of the painter's art in the gallery. Mr. Robt. H. Vonnoh's portrait of Dr. W. W. Keen, President of the American Philosophical Society, lent for this exhibition, represented him in the scarlet academic gown of a doctor of laws, and was especially successful in the rendering of the character of alertness that distinguishes the well-known surgeon. Mr. Joseph de Camp's portrait of Frank Duveneck, artist, lent by the Cincinnati Art Association, had been a notable feature of the Corcoran Gallery Exhibition of this year and was absolutely convincing, leaving little to be desired. Mr. John McLure Hamilton's portrait of Edward Hornor Coates, Esq., tenth President of the Academy, seemed almost alive, so cleverly and apparently with so little effort were the essential elements of the subject's personality brought out. Captain J. Franklin McFadden, in the uniform of the First Troop, Philadelphia City Cavalry, was the subject of a well-handled portrait

by Mr. Henry R. Rittenberg, who also contributed portraits of Justice Robert von Moschzisker and of Dr. Edward Martin. Miss Mary Curtis Richardson was represented by a boldly-painted *Portrait of a Young Man*. Mr. Hugh H. Breckenridge exhibited three canvases, *Dr. Edgar Fahs Smith*, Provost of the University of Pennsylvania, *John Shrigley*, lent by the Williamson Free School of Mechanical Trades, and *Eugene Ellison*, lent by the Insurance Company of North America. Mr. Robert David Gauley's *Portrait of a Lady in Black* should be particularly noted as a finished work of art. Mr. Albert Rosenthal contributed a number of works; among them the portrait of Sadikichi Hartmann and of Edward Biddle, Esq., were the most creditable. Mr. Adolphe Borie showed a portrait of Thomas McKean, Esq., and Mr. Carrols Tyson, Jr., that of James Potter, Esq., both of them well-known club men, portrayed by skilful artists.

Faultless drawing of the nude, careful study of light and shade, composition and perspective made Mr. William W. Churchill's picture entitled *The Sculptor* a veritable *chef d'œuvre*. In Mr. Walter



"MEN OF THE DOCKS"

(*Pennsylvania Academy*)

BY GEORGE BELLOW'S

## Studio-Talk



"THAWING"

(Pennsylvania Academy)

BY E. W. REDFIELD

McEwen's *Interlude* we had a picture that told a story much in the manner of the painters of the Dutch School, and one that should appeal to a wide circle of admirers of art that illustrates something in human life. A beautiful *Lady in Blue*, by Mr. Edmund C. Tarbell, was a fine example of his art. An interior with figures by Mr. J. H. Caliga had a most successful scheme of colour, and was true in values; it was entitled *The Seamstress*. Mr. George Oberteuffer's virile touch in *The Yachts at Havre* should be most interesting to both public and profession. Mr. Edward W. Redfield's *Thawing* seemed to be the last word in the art of painting out of doors. Mr. William Ritschel's *Fallen Comrade* contained a sentiment almost human. Mr. W. Elmer Schofield showed one of his inimitable renderings of the cold light of winter in *The Morning Sun*. Mr. Childe Hassam's contribution was a beautiful figure-subject entitled *The Strawberry Tea Set*. Mr. Daniel Garber's *Last of Winter* was a good example of the work of a leading landscape painter. Mr. Edwin D. Connell exhibited an excellent example of

animal painting in *The Dunes*, and Mr. Birge Harrison's *White Wings* showed the poetic beauty of a fleet of yachts becalmed in a moonlit sea.

Some interesting portrait busts figured in the display of sculpture, among them Mr. R. Albin Polasek's *Frank D. Millet*, the American painter who was a victim of the Titanic wreck. Mr. Samuel Murray's portraits of Judge Craig Biddle and of Dr. Henry Beates, Jr., were successful in giving the character of the sitters. Mr. Clyde Bathurst's bronze of *James Grafty* showed real artistic handling. Very interesting and Rodinesque was the marble group by Mr. Robert Aitken entitled *Michelangelo*. Mr. John Flanagan's Memorial Medallion of Prof. Samuel Pierpont Langley, a mural tablet with a portrait in low relief designed for the Smithsonian Institution in Washington, was most noteworthy. *On the Threshold*, a beautifully modelled statue of a young girl by Miss Edith Woodman Burroughs, who carried out her work in coloured plaster, deserves special commendation. Mr. Albert Laessle's *Chanticleer* showed clever



## Reviews and Notices



"STARTLED GEESSE"

(*Pennsylvania Academy*)

BY JOSEPH T. PEARSON, JR.

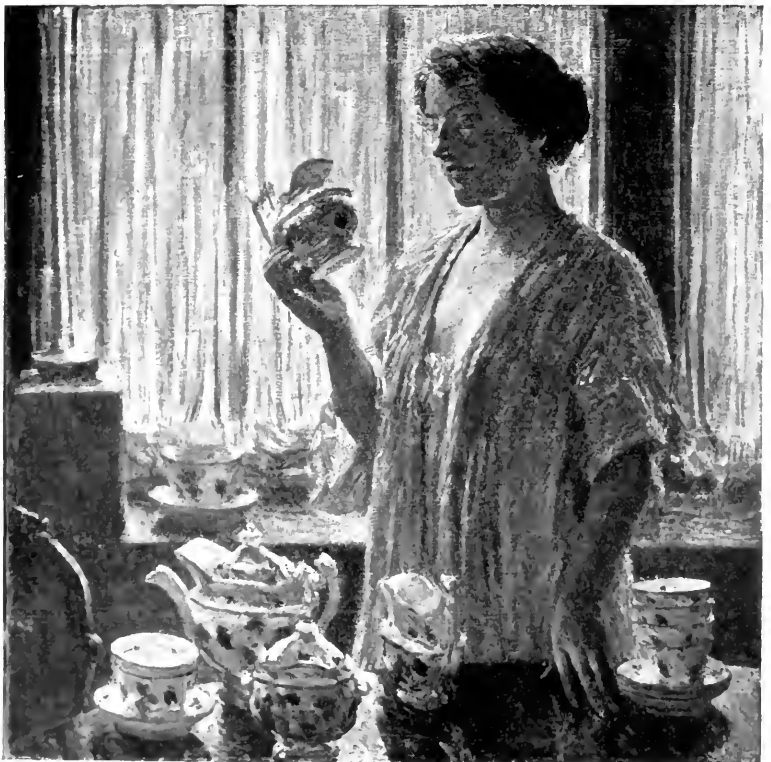
study and realistic conception of life and movement in the subject of his work.

E. C.

Bayreuth, Dresden, Munich, Vienna, Moscow, Warsaw, and other places is a most valuable

## REVIEWS AND NOTICES.

*The New Spirit in Drama and Art.* By HUNTLEY CARTER. (London: Frank Palmer.) 12s. 6d. net.—Both the writing and the illustrations of this book suffer from the too ready welcome extended to "extravagance" for its own sake; and already some of the illustrated specimens of art in the "new spirit" are old-fashioned. Where Mr. Huntley Carter is really illuminative is in expressing his perception of the movement underlying the very diverse manifestations of current philosophy and art. His examination of the art movement in connection with theatres in Paris, Berlin, Leipzig,



"THE STRAWBERRY TEA SET"

(*Pennsylvania Academy*)

BY CHILDE HASSAM





*(Pennsylvania Academy)*

"THE SCULPTOR." BY  
WILLIAM W. CHURCHILL



"THE FALLEN COMRADE"  
BY WILLIAM RITSCHIEL

*(Pennsylvania Academy)*

## Reviews and Notices

contribution to the subject of the development of the theatre in Europe to-day. Mr. Carter, too, is one of the few critics with any vitality of style who can write what one disagrees with without giving offence—possibly because he holds many of his ideas without any great tenacity. He is in sympathy with the forward movement, and it is the warmth of this sympathy that urges his pen and frequently creates in him an almost profound insight into modern tendencies. If he errs in the estimate of details, and as we think he does, in the valuation he puts upon certain individual works of art, his book still remains a most able attempt to recognise, amid much apparent confusion of aim, only "one art" in the work of modern play-producers, picture-makers and ballet dancers. The illustrations include studies by Leon Bakst for the Russian Ballet, a study by Phyllis Vere Campbell, designs for costumes by M. Drésa, a study by Othon Friesz, designs for the Théâtre des

Arts by René Piot, views of the Hebbel Theatre in Berlin, and the Künstler-Theater in Munich, the Fortuny system of stage lighting, designs showing the Dalcroze system of dancing, studies by Picasso, and among the two or three reproductions in colours a study of the interior of a crowded London music-hall by Spencer F. Gore, a list which will assist the reader to form an idea of the extent of ground covered by the author.

*Textile Design and Colour and Advanced Textile Design.* By WILLIAM WATSON. (London: Longmans, Green and Co.) 7s. 6d. and 12s. 6d. net.—In the first of these two volumes, which together form a comprehensive treatise for the designer of textiles, the author deals chiefly with cloths composed of one series of warp and one series of weft threads, and besides explaining the construction and combination of simple and special weaves he describes and illustrates the structure of standard classes of cloths, the theories of colour and the application of colour to textile fabrics, while eight chapters are devoted to the designing of ordinary figured fabrics, the principles of weaving machinery and textile calculations being also amply treated. The other volume deals at length with compound and special cloths in which two or more series of threads are used in one or both directions, or which are produced by special methods. The two volumes in fact bring under review and explain the method of weaving practically every kind of fabric known to commerce, including muslins, damasks, tapestries, gauze, and the various kinds of pile fabrics. Together they contain nearly 900 figures embodying close on 4000 designs, diagrams, and representations.

*Highways and Byways in Somerset.* By EDWARD HUTTON. Illustrated by NELLY ERICHSEN (London: Macmillan and Co.) 5s. net.—There is no dearth of good reading in this new volume of the Highways and Byways Series. The author has very thoroughly explored the natural and architectural treasures of Somerset and steeped himself in the lore and legend in which it is so rich. For him this county is the last stronghold of English life, of English poetry and legend, and he testifies to the impression of mystery and enchantment experienced when surveying this "wideland of mere and fen, with its isolated hills and enclosed valleys, its great far-stretched upland, and its sea" from Beacon Hill of the Mendips. Miss Erichsen, who made drawings for the Derbyshire volume, again proves herself an accomplished illustrator.

*Cambridge from Within.* By CHARLES TENNYSON, with illustrations by HARRY MORLEY. (London:



"CHANTICLEER" BY ALBERT LAESSLE  
(*Pennsylvania Academy*)

(Chatto and Windus.) 7s. 6d. net.—A few years ago we reviewed in these columns a delightful book "Oxford from Within," and now from the same publishers comes this companion volume, giving a pleasantly graphic and interesting description of life at the University of Cambridge with all its peculiarities and foibles as well as its more serious side. The illustrations after drawings in colour and in sepia by Mr. Morley are very good and he succeeds admirably in getting the atmosphere of his subject.

*A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century.* By C. HOFSTEDÉ DE GROOT. Translated and edited by EDWARD G. HAWKE. Vol. V. (London: Macmillan and Co. Ltd.) 25s. net.—Gerard ter Borck is the chief of the group of old Dutch masters whose works are described in this fifth volume of Dr. Hofstede de Groot's catalogue, the title-page of which acknowledges that it is based on the work of John Smith. One of the salient characteristics of this painter of genre pictures and portraits is his consummate skill in rendering textures and light and shade, and especially his masterly handling of the costumes of black velvet and silk which came into vogue in his time, while his habit of repeating himself, not merely in isolated details but often to the extent of reproducing exactly a complete figure or costume, is another astonishing trait. The other painters dealt with are Caspar Netscher, Godfried Schalcken, Pieter van Slingeland, and Eglon Hendrik van der Neer. As in previous volumes, there is a copious index of public and private collections and owners possessing the works catalogued.

*Church Bells of England.* By H. B. WALTERS, M.A., F.S.A. (Henry Frowde: Oxford University Press.) 7s. 6d. net.—To those who are interested in this subject—and the existence of a considerable bibliography would seem to be evidence of there being many to whom this branch of archaeological study appeals—this work will be welcome as the attempt by one who has made a special study of church bells for over twenty years, to gather together all the available information into a comprehensive manual of campanology. The interesting text is copiously illustrated by 170 photographs and drawings.

*The Childhood of Animals.* By P. CHALMERS MITCHELL, M.A., LL.D., D.Sc., F.R.S. With coloured plates by E. VARROW JONES, M.A., and drawings by R. B. BROOK-GREAVES. (London: W. Heinemann.) 10s. net.—The topic on which the learned Secretary of the Zoological Society of

London writes with so much authority in this volume is a very fascinating one. It is only in recent years that the manifold phenomena of childhood, human as well as animal, have been studied at all systematically, and though the author makes it clear that his object has not been to present a formal treatise, the subject is dealt with at considerable length under various headings, of especial interest in the series of chapters being those which concern the duration of youth in mammals, birds, &c., the three on their colours and patterns, the limitation of families, brood-care, the taming of young animals, and particularly the final ones on "The Purpose of Youth" and "Education." Every naturalist will be grateful to Dr. Chalmers Mitchell for the rich fund of facts and observations here brought to a focus, and the interest of the volume is heightened by a series of excellent plates and text illustrations which assist the author's exposition.

*English and Welsh Cathedrals.* By THOMAS DINHAM ATKINSON. (London: Methuen and Co.) 10s. 6d. net.—To sketch "the histories of our cathedral churches in their broader aspects" has been the aim of the author of this book, who, while he does not lay claim to any new discoveries in connection with the well-worn topic, condenses a great deal of interesting information in his clear and concise narrative. The illustrations consist of some excellent photographs and a score of coloured plates from drawings by Mr. Walter Dexter of rather uneven merit. Plans of the cathedrals are also given and a useful chart illustrating diocesan history.

*The Chapels Royal.* By the Ven. Archdeacon WILLIAM SINCLAIR, D.D. (London: Eveleigh Nash.) 20s. net.—This interesting account of the Chapels Royal by Archdeacon Sinclair deals with the subject more especially from the point of view of recounting the various interesting and important scenes and events which have been witnessed within their walls. There are eighteen of these Chapels Royal in Great Britain, to each of which a separate chapter of the book is devoted, and excellent illustrations are provided by Mr. Louis Weirter.

*La Cité Jardin.* Par GEORGES BENOIT-LÉVY. (Paris: Éditions des Cités-Jardins de France.)—The garden-city movement has "caught on" not only in England, but also in Germany, France, and America, and it has no more enthusiastic student and advocate than M. Benoit-Lévy. The fact that his work on the "Cité-Jardin," only one among several contributions made by him to the literature of the subject, has reached a second

## Reviews and Notices

edition, speaks well both for the work itself and for the public interest in the movement. In the first volume M. Benoit-Lévy gives a comprehensive account of the Garden City of Letchworth in Hertfordshire as the most significant of the attempts hitherto made to organise a town in conformity with the new ideas; in the second volume he deals with garden villages and suburbs; and in the third with "Art and Co-operation in Garden Cities," in which he sets forth some ideas well worth the attention of those interested in the movement.

*The Van Eycks and their Art.* By W. H. JAMES WEALE, with the co-operation of MAURICE W. BROCKWELL. (London: John Lane). 12s. 6d. net.—The preparation of this re-organised and cheaper edition of Mr. Weale's monumental treatise, which appeared in a limited edition in 1908, has been entrusted to that shrewd critic, Mr. Brockwell, who has introduced some important changes in the *catalogue raisonné* forming the major part of the book. This has now been arranged so as to show the probabilities as to the authorship of Hubert or John in certain works, and to throw light on the vexed question of their joint participation in others. Twenty-four works are all that are definitely ascribed to one or other of the brothers or the two jointly; thirty or more of doubtful authenticity and others that have been lost are then described, while an appendix shows in tabular form some 400 works sold by auction as Van Eycks from 1662 to April 1912, including a few attributed to a putative sister, Margaret, whose very existence is doubted. Numerous half-tone illustrations are included.

*Art.* By AUGUSTE RODIN. From the French of Paul Gsell by Mrs. ROMILLY FEDDEN. (London: Hodder and Stoughton.) 16s. net.—The French edition of M. Gsell's conversations with the eminent sculptor was reviewed in these pages shortly after its appearance, and we have therefore no need to make our readers acquainted with the purpose of the book. An excellent translation has been made by Mrs. Fedden and her text is accompanied by more than sixty illustrations chiefly of sculpture and drawings by M. Rodin himself, the rest being of works by other artists of note which are referred to in the "talks."

*Pottery and Porcelain.* By FREDERICK LITCHFIELD. New edition, (London: Truslove and Hanson, Ltd.) 21s. net.—First published in a different form and with a more restricted scope in 1878, Mr. Litchfield's guide to collectors of pottery and porcelain has in the meantime grown with each new edition that has been called for,

this perhaps being the best evidence of its popularity; and now this latest edition, on the production of which much care and thought have been bestowed, makes its appearance in a "considerably augmented" form. The work as it now stands covers a very large field for a single volume, the notices comprising practically every species of British and foreign ware in repute among collectors, from Abruzzi to Zweibrücken, and by way of illustration it contains nine coloured plates in addition to something like two hundred reproductions in black and white, as well as the various marks of all the important factories. Besides expanding his useful "Hints and Cautions," the author has added a new chapter on "Values and Prices," which collectors will appreciate. The book is admirably printed and indexed, but the bibliography might very well have been extended to include some of the monographs which have appeared in recent years, especially in Germany.

*Antiques and Curios in our Homes.* By GRACE M. VALLOIS. (London: T. Werner Laurie.) 6s. net.—This book has been written with the view of supplying a need for a compact and concise work dealing in a popular manner with those curios, pieces of old furniture, silver, pottery, &c., which may be found in the possession of almost every family. The author lays no claim to give a learned disquisition about rare and splendid collector's pieces, but to give succinctly some information about the more common and often met with "antiques." The volume contains a number of illustrations from photographs, and is divided into three sections dealing respectively with furniture: china, pottery, and glass; and silver pewter and Sheffield plate.

We have received from Messrs. Raines and Co. of Ealing, Middlesex, who enjoy a high reputation for photographic enlarging and printing, a portfolio of six prints recently shown at the leading exhibitions of pictorial photography by Messrs. F. H. Evans, F. Judge, A. H. Blake, J. McKissack, Mrs. Tilden and Miss Marillier. The subjects are varied and admirably printed by one or other permanent process, and each print is effectively mounted on boards measuring 20 by 15 inches. The price of the portfolio is 15s. post free in the United Kingdom.

We are informed that the engraved *Portrait of Th. Steinlen* by P. Dupont, which was included among other illustrations of that artist's work in our last number (p. 157), is the copyright of the well-known print publisher, Mons. Ed. Sagot, of the Rue de Châteaudun, Paris.

## *The Lay Figure*

### THE LAY FIGURE: ON SECTARIANISM IN CRITICISM.

"You were complaining the other day of the want of agreement among artists about the rules and principles of art practice," said the Young Painter; "would you tell me whether you can discover any approach to consistency among the critics? The conflict of opinion between them seems to me to be quite as pronounced as it is between the various groups of art workers."

"He has you there," laughed the Man with the Red Tie. "There is nothing like carrying the war into the enemy's country!"

"Why, of course! A bold policy is always the best," agreed the Art Critic. "But I do not fear my foe; let him develop his attack."

"All right, I will," answered the Young Painter. "You have charged artists with sectarianism; you say that they split up into factions and that they waste their energies on domestic quarrels instead of working together for the good of art as a whole. I say that every accusation you have levelled against the artists can be brought quite as justly against the critics. I complain that there is as much sectarianism in criticism as there is in the practice of art."

"And if I say that I agree with you, I wonder what you will think," inquired the Critic.

"Oh, that would be throwing up the sponge before you have begun the fight," cried the Man with the Red Tie. "Have you no spirit in you?"

"There are principles in criticism just as there are in the practice of art, and I am quite prepared to defend them," returned the Critic; "but I do not feel that I am called upon to defend the critics who outrage these principles. The position of the critic is, I take it, one of great responsibility, and the men who shirk or do not understand this responsibility are not entitled to the smallest consideration."

"The position of the critic!" scoffed the Young Painter. "What position does a critic occupy and to whom is he responsible?"

"The position he occupies is practically that of an interpreter who translates the language of art into terms which are intelligible to the public," replied the Critic; "and to do his work properly he must have a thorough understanding of art in all its aspects and he must be able to judge exactly the value and meaning of each of its manifestations. He is responsible both to the artists he criticises and to the public whose opinions he guides."

"He has got to be a rather superhuman sort of person, has he not?" suggested the Man with the Red Tie.

"Not quite that," said the Critic, "but certainly he must eliminate from his mind all tendency towards prejudice, and he must not allow his personal preferences to warp his judgment. All phases of art expression must be considered by him as equally significant, and all that are sincere in their respect for the vital æsthetic principles must receive from him an equal measure of support. He must never give an opinion hurriedly or without proper thought, and he must never praise or blame a piece of work until he has impartially analysed it and has satisfied himself as to the correctness of its claim to attention."

"And how many modern critics, may I ask, come up to your ideal?" inquired the Young Painter. "How many of them adopt this calmly judicial attitude which you regard as indispensable?"

"Not many, I am afraid," returned the Critic. "and hence that tendency towards sectarianism of which you complain. Hence, too, my unwillingness to defend the man who thinks that a vague interest in art matters qualifies him to pose as a critic. But remember that it is only the abuse of criticism to which I object, not to criticism rightly directed."

"Well, and who is to blame for this abuse of criticism?" queried the Man with the Red Tie.

"You can divide the blame equally between the artists, the public, and the critics," replied the Critic. "The artists are impatient of criticism, the public are indifferent to it, the critics are ignorant of its principles. Each faction of art workers attaches to itself a kind of tame reporter who is told to advertise its particular dogmas and to abuse the creed of every other faction, and no faction cares whether its pet critic is ignorant or not so long as he is sufficiently obsequious. If he shows any independence of mind or breadth of judgment, he is discredited at once. He is retained, in fact, as an advocate, and he must not say anything that is not set down in his brief: he must consider the interests of his clients, not those of art. The public, not understanding the inner workings of modern criticism, gives up trying to understand it, and the critics, never having studied the principles of their work, evade their responsibilities. That is the present position briefly summed up."

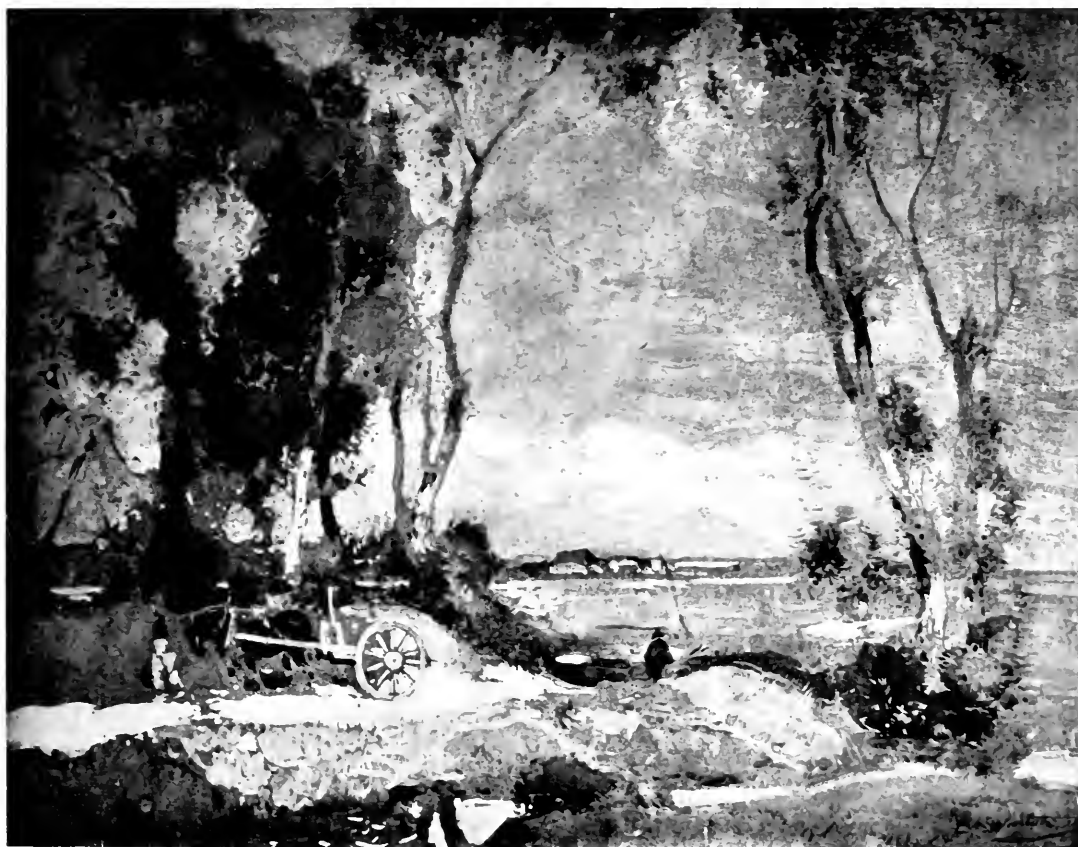
THE LAY FIGURE.

THE RECENT PAINTINGS OF  
E. A. WALTON, R.S.A. BY A.  
STODART WALKER.

AN article from the erudite pen of Mr. James L. Caw, the gifted Curator of the National Galleries of Scotland, dealing with the work of Mr. Walton appeared in *THE STUDIO* of August 1902. This article furnished us with an illuminative review of the main characteristics not only of Mr. Walton's essays in landscape and portraiture but of the whole of that distinguished group called the Brotherhood of Glasgow Painters, more familiarly known throughout Europe as "The Glasgow School." Since the appearance of that study painting has moved through various phases of expression, and the craftsmanship of Mr. Walton himself has evolved not a little, and seems to require a later consideration.

It is diagnostic of the change that has come over the attitude of the public towards modern art that no longer do we hear men of the calibre

of Mr. Walton roughly dismissed as "Impressionists." Indeed, so far have we moved in these days of Post-Impressionism and other fantastic evolutions that such an accredited critic as Sir Claude Phillips rather deplores the reticence and discretion of those men of the Scottish schools who uphold the traditions of twenty years ago. So fierce has the tendency become to admire change for mere change's sake that the splendid qualities of Scottish landscape painting may even appear reactionary. The decorative qualities which were so marked in the early work of the Glasgow School have, in their later expression, been assisted by a more definite presentation of form. This is particularly evident in their portraiture. The early portraits seem to have been painted more for the delight in the beauty of purely decorative schemes than as attempts to realise form and character. There was no very elaborate modelling of the face. The design was always simple and naive, the handling always delicate and "diffident," everything was refined without being "finicky," direct



"THE GATE OF THE FENS" (WATER-COLOUR)

*(In the possession of John Tattersall, Esq.)*

BY E. A. WALTON, R.S.A.

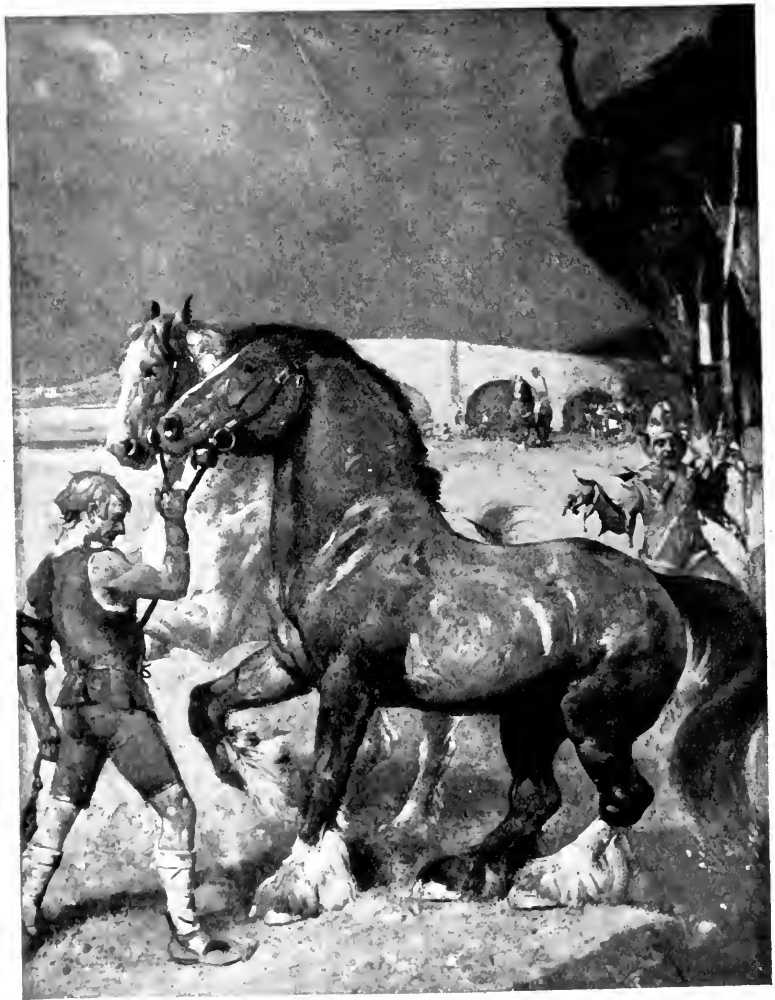


without being forced or crude. The Whistler influence was marked.

With the passage of years has come a greater emphasis in the matter of character. Whether, in the case of Mr. Walton, this is due more to his knowledge of character than to his recognition that it had been undervalued before it is difficult to say. There can be no doubt that in his later portraits the subjective elements in the sitters have been taken more into account, with the result that his canvases are not merely splendid examples of decorative art as applied to portraiture but are also human documents of great value. Especially is this so in his portraits of men, which, in the cases of his *Sir William Crookes* and *Andrew Carnegie*, become as striking pieces of realism as any portraits by Sir George Reid, passing these in their qualities of paint and in their eloquent appeal to the decorative sense. In this reaching to character there is occasionally, in the later work, such a tendency to over-modelling, to a too great delight in playing with half-tones, that some are apt to regard them as showing over-markedly the labour of the brush. One has at times the impression that Mr. Walton's brilliant portraiture would have even more distinction if he could return to a half-way house between his early steps and the altitude of the present. We miss the simplicity of the purely decorative days, the subtle Whistler-like effects which gave a charm to most that he undertook—we should prefer a little more of the Bastien-Lepage element and a little less of what may be called the modern *brevura*. But whatever we may regret we cannot but admire the harmonious colour spacings, the glowing paint, the subtle contrasts, the

unerring judgment of tone, the almost unrivalled insight into the true meaning of decoration.

Along with fine decorative feeling goes an unerring dignity of design. To appreciate this fact one has only to study the *J. G. Bartholomew, Esq., LL.D.*, in many ways Mr. Walton's greatest triumph in portraiture, as masterly in its drawing as a Moroni or a Zurbaran and 'with a dignity suggestive of the influence of Velasquez, with the reticence of Whistler, and the discretion of Sir James Guthrie. In the portrait of *Miss Betty Mylne* (Mrs. H. Auldjo Jamieson) we have this sense of style duly emphasised, and in the *Miss Nan Paterson* we have added a charm in the realisation of line—more delicately expressed than in many portraits of Mr. Walton—though perhaps missing the splendour of



"GLASGOW FAIR IN THE FIFTEENTH CENTURY" (FRAGMENT OF THE DECORATION IN THE BANQUETING-HALL OF THE CITY CHAMBERS, GLASGOW). BY E. A. WALTON, R.S.A.



*(In the possession of J. J. Burnet, Esq., A.R.S.A., J.L.D.)*

"A LEGEND OF ST. MUNGO." FROM THE  
WATER-COLOUR BY E. A. WALTON, R.S.A.

such a striking piece of decoration as is shown in *The Portfolio*, Mr. Walton's diploma picture in the Royal Scottish Academy.

More richly endowed perhaps than any other contemporary artist in scientific data as applied to painting, there is nothing experimental in Mr. Walton's work. What he does he does from a certain knowledge. It is all mapped out in his brain as clearly as a design in the brain of an architect. He knows to a nicety the capacity of paint to achieve certain results. It is this scientific equipment in form and colour that gives so much "authority" to his canvases, that impresses one with their sureness and force. Yet, though these canvases are scholarly and impressive, they are never merely academic, cold-blooded statements. They possess that impression of spontaneity which is absent from many of the so-called "scholarly" painters.

Particularly is this true of his painting of land-

scape, where atmosphere and tree and figure blend in one tonal whole that sets to shame the tradition which made landscapes look as if they were interiors, as if they were mere designs in black and white that had been coloured. The "sap" of Nature runs living and warm throughout every line of the presentment. One feels the dew and the warmth and the subtle intermixture of every element that goes to the making of Nature. The *ensemble* is distinguished and convincing, but, more than this, the discerning eye dwells with pleasure upon many individual passages full of subtle renderings that could only have been accomplished by a master observer of Nature, a master in the knowledge of paint and a master of the brush.

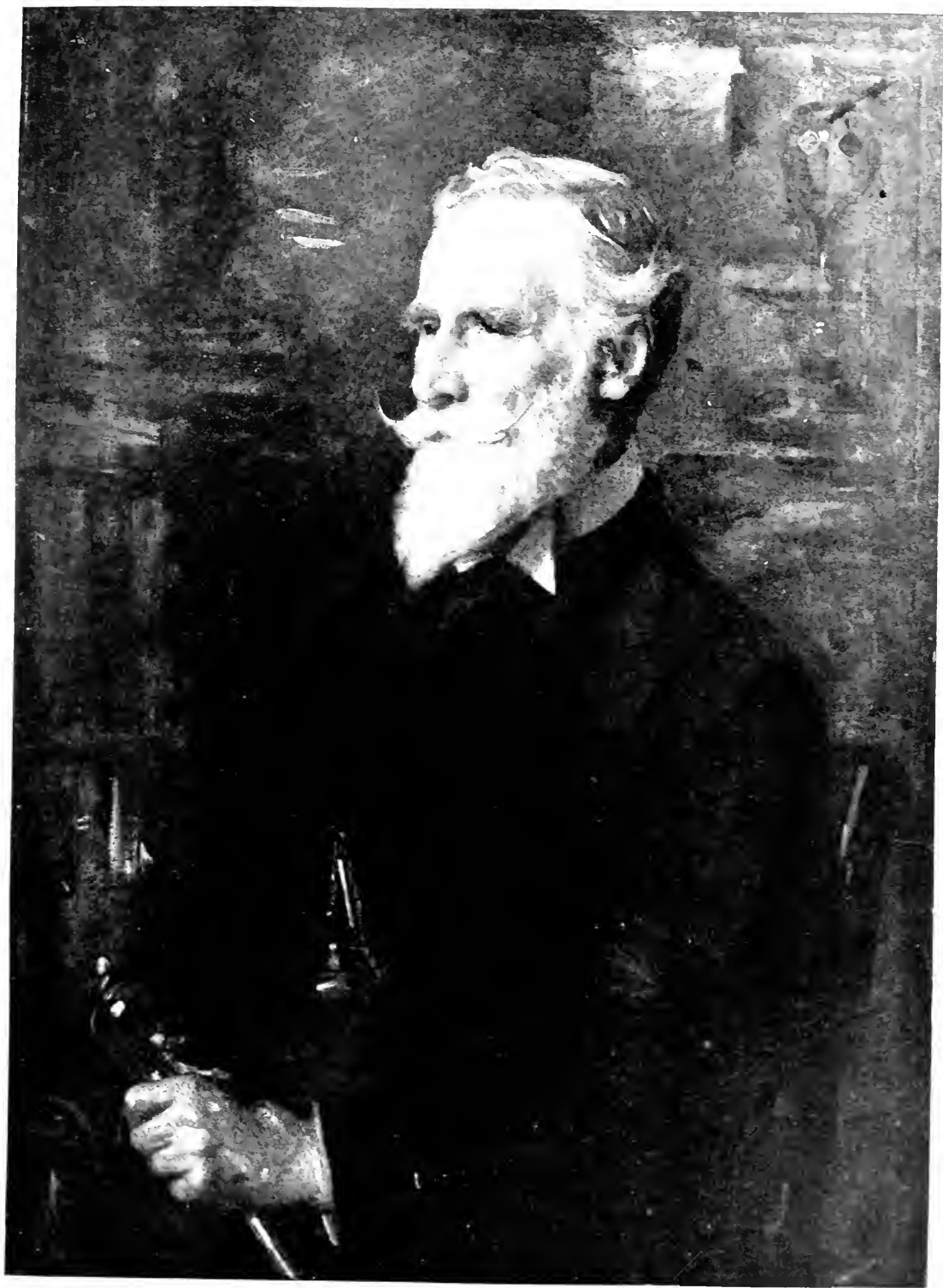
In such landscapes as *The White Horse* (Mr. J. J. Cowan) and *Shadowed Pastures* (acquired by the Scottish Modern Arts Association and already reproduced in this magazine) one may dwell long on these individual passages of beauty,



"THE WHITE HORSE" (OIL)

(In the possession of J. J. Cowan, Esq.)

BY E. A. WALTON, R.S.A.



"PROF. SIR WILLIAM CROOKES, F.R.S., OM.  
FROM THE PAINTING BY E. A. WALTON, R.S.A.



"MISS BETTY MYLNE." FROM THE  
PAINTING BY E. A. WALTON, R.S.A.

where tree and distant hill and intermediary atmosphere join together in a tender unity that could only be the outcome of a gifted insight and a masterly brush. Mr. Walton realises, what all great artists and few laymen do realise, that one can never know the shape of anything until one can draw it. Given three such separate entities as a green field in the foreground, a green tree in the middle distance, and a green hill beyond, he knows that, in the drawing of these, he will not be called upon to use much green at all. He knows that, enveloping these three entities, there is an atmosphere, and that atmosphere may have the predominant note of violet which may sink into insignificance the potential green of each individual passage considered separately. Art is the revealer of Nature. It is only the man who has entered into its mysteries that can reach to the intimate beauties and possibilities of Nature. Even in portrait painting the sitter may not realise what he is like until he looks at the canvas of the painter and then corrects his impression of himself by com-

paring the presentment with the image in the glass. This is why the uncultivated layman must always remain a Philistine in matters of art. He thinks he knows himself as he thinks he knows Nature, and in reality he knows neither. The artist steps down to him with a message, and so acts in a dual capacity as a revealer of art and as a revealer of Nature.

The old academic landscape painter had little to reveal but what was evident to the "rough observer", hence his popularity with the crowd, which loves the presentment of the familiar. When the new men offered something it had never seen before, it protested and labelled them "impressionists" and "paint-slingers" and used other terms intended to leave a sting. Mr. Walton was one of the pioneers of that "impressionism" which gave so much significance to the men of the Glasgow School, to Whistler, to William McTaggart, to Monticelli, to Cecil Lawson, to the modern Dutch and Barbizon Schools, to Mr. Sargent, and to Mr. Wilson Steer. In the pictures of these men we have the personality



"THE FORD" (OIL)

(In the City Art Gallery, Leeds)

BY E. A. WALTON, R.S.A.





"MISS NAN PATERSON." FROM THE  
PAINTING BY E. A. WALTON, R.S.A.





"J. G. BARTHOLOMEW, ESQ., LL.D." FROM  
THE PAINTING BY E. A. WALTON, R.S.A.

of the artist coming between Nature and the canvas; in fact, we have the whole function of art, the transcription of an experience on the higher emotional plane in the hands of men who understand the value of *plein-air* and tonality in the reaching to a harmonious note of glowing colour—to a resplendent rhythm of design.

In considering Mr. Walton's later portraits we find that he has lost altogether that tendency to brownish-yellowness and occasionally muddiness of texture which characterised the faces of some of his earlier canvases, which, while giving in some cases an impression as if one were looking upon an old master, also gave the feeling of decay in the composition of the paint and inspired the prophecy that in a few years the portraits would be, to use a slang term, "as black as your hat." In his later portraits we have more clarity, a greater freshness of texture, an added warmth that will mature into that richness which time alone can produce and which it is impossible to reach from the other end. I am of the opinion that no picture can be painted for the present, and that often the very qualities we dislike in a modern portrait are the qualities which permanence demands. No one recognises that fact more clearly than Mr. Sargent and Sir James Guthrie, and Mr. Walton's latest efforts are an emphatic acceptance of it. There is every possibility that we shall eventually find in the portraits of these men that richness and depth which make the canvases of Raeburn and Reynolds, Gainsborough and Hoppner so popular to-day; whilst as to those men who paint as if to-day were all time we may find that their portraits have sunk to that dead nothingness characteristic of a horde of mediocrities of the past whose work disfigures the walls of many of our private houses. Even in the case

of such a master as Whistler it is to be feared that the lowness of tone and the thinness of paint will deprive the future of the pleasure with which the present has been graced.

Of all painters of the present day I should name Mr. Walton as the one who has the greatest sense of style in its widest sense. His splendid decorative sense is of course the handmaiden of this essential quality in all great art. Everything in the design, significant, relative, indicative, proclaims the decorative stylist in his highest moment of spiritualisation. There is passion and emotion in his work, yet in all his glow and warmth and sense of life there is no feeling of anarchy, no leaving of Nature to its own devices. We have selection and discrimination everywhere, and no passage, however attractive it may be to the painter, is ever allowed to tyrannise over the harmony of the whole.

A. S. W



"THE PORTFOLIO" (OIL)

BY E. A. WALTON, R.S.A.  
(Diploma Gallery, Royal Scottish Academy)

## *Dutch Pictures for South Africa*



"A MUSICAL PARTY"

BY DIRK HIALS

### THE GIFT OF DUTCH PICTURES TO SOUTH AFRICA. BY T. MARTIN WOOD.

THE story of the Max Michaelis gift to Cape Town of nearly fifty paintings of the Dutch school of the seventeenth century, as a nucleus for the foundation of a National Gallery of South Africa, reads as under.

In 1910 Sir Hugh Lane went out to Johannesburg to assist at the foundation of the Johannesburg Municipal Gallery of Modern Art with a collection of modern paintings presented to the city by a group of people having the interests of modern South Africa at heart. It saddened him to see that even in Cape Town, which had been the centre of the drama of the development of the Colony, the links with those whose enterprise laid the foundations of the Dominion had almost disappeared. Few architectural features remained of Old Cape Town carrying the poetry of their

associations into the brand new world that everywhere surrounded them. It was at this moment that Sir Hugh received the inspiration of centring in Cape Town a collection of the art in which Dutchman and Englishman had displayed their affinity of temperament and character—the one as artist and the other as patron; for it was always the English who, outside of Holland, were the great patrons of Dutch art.

Having conceived the value of such a gift, as an influence in new South Africa, any other organiser would probably have endeavoured to enlist sympathy with his scheme whilst it was yet tangible, and, as often happens in such cases, an infinite period of time might have elapsed before anything resulted. Sir Hugh, however, went to work in a characteristically practical way, first making a small ideal collection, and then intimating that it was in existence for whomsoever would come forward to make a gift of it to South Africa: its acquisition to be practically at cost price.

## Dutch Pictures for South Africa

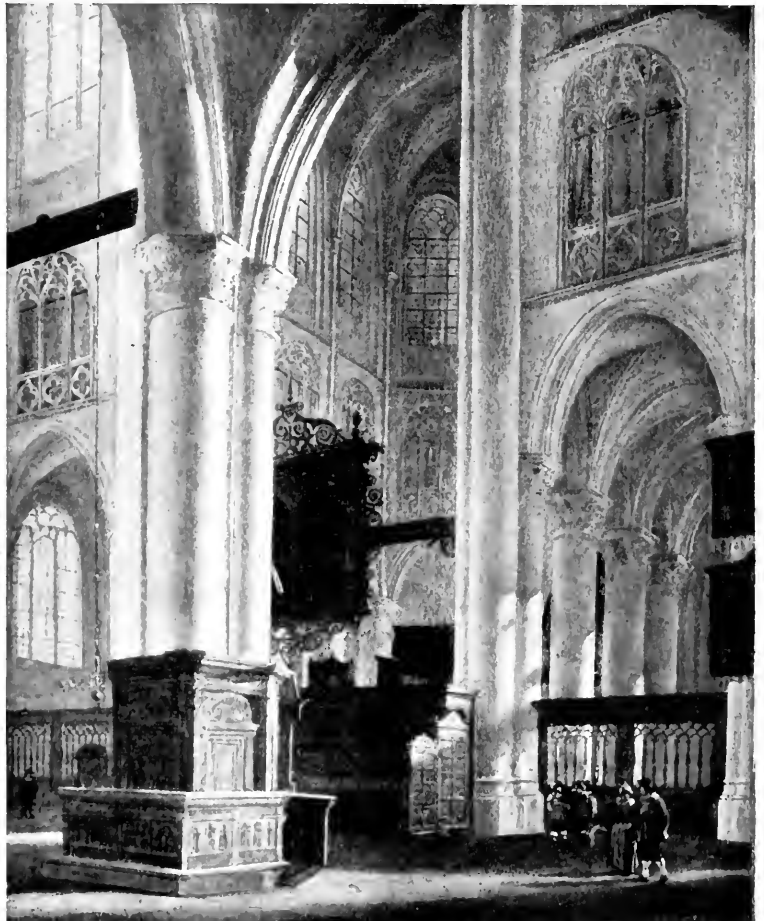
The Dominion has thus had the advantage of the employment of one of the most discriminating connoisseurs of our time, and the certainty that the gallery will start with a basis of works of the first order from which to extend its operations.

In referring to the collection as ideal we especially have in mind the care which has been taken to represent the four separate aspects of Dutch painting in the seventeenth century, as respectively shown in portraiture, landscape and still-life painting, and the painting of Interior genre. It is in the case of the last named only that there is room for regret that the genius of the Dutch school is inadequately represented. In portraiture it is represented among other works by the remarkable Rembrandt, *Portrait of a Young Lady*, which as long ago as 1880 created a sensation by realising the highest sum that had hitherto been obtained for a Dutch picture, and by Frans Hals's *Portrait of a Lady*, originally in the Kann collection; in still-life by the *Still-life* of Barent van der Meer, which we reproduce in colour, the *Fruit and Still-life* by van Beyeren and the *Vase of Flowers* by William van Aelst. In the hearing of the writer these have been described as probably the best in the world by one of the few English painters whose genius is everywhere acknowledged. And then in landscape there are the two beautiful Ruisdaels, *The Hill of Bentham* and the *Mountainous Landscape*, in which landscape art reaches the supreme level.

It is to be hoped that the deficiency in the representation of that side of Dutch art which is expressed in Interior genre will be corrected at the earliest possible opportunity—for it is not merely a *side* of Dutch art, it also explains the whole spirit of it. The Dutch painters' conception of portraiture was that of representing the individual in the most

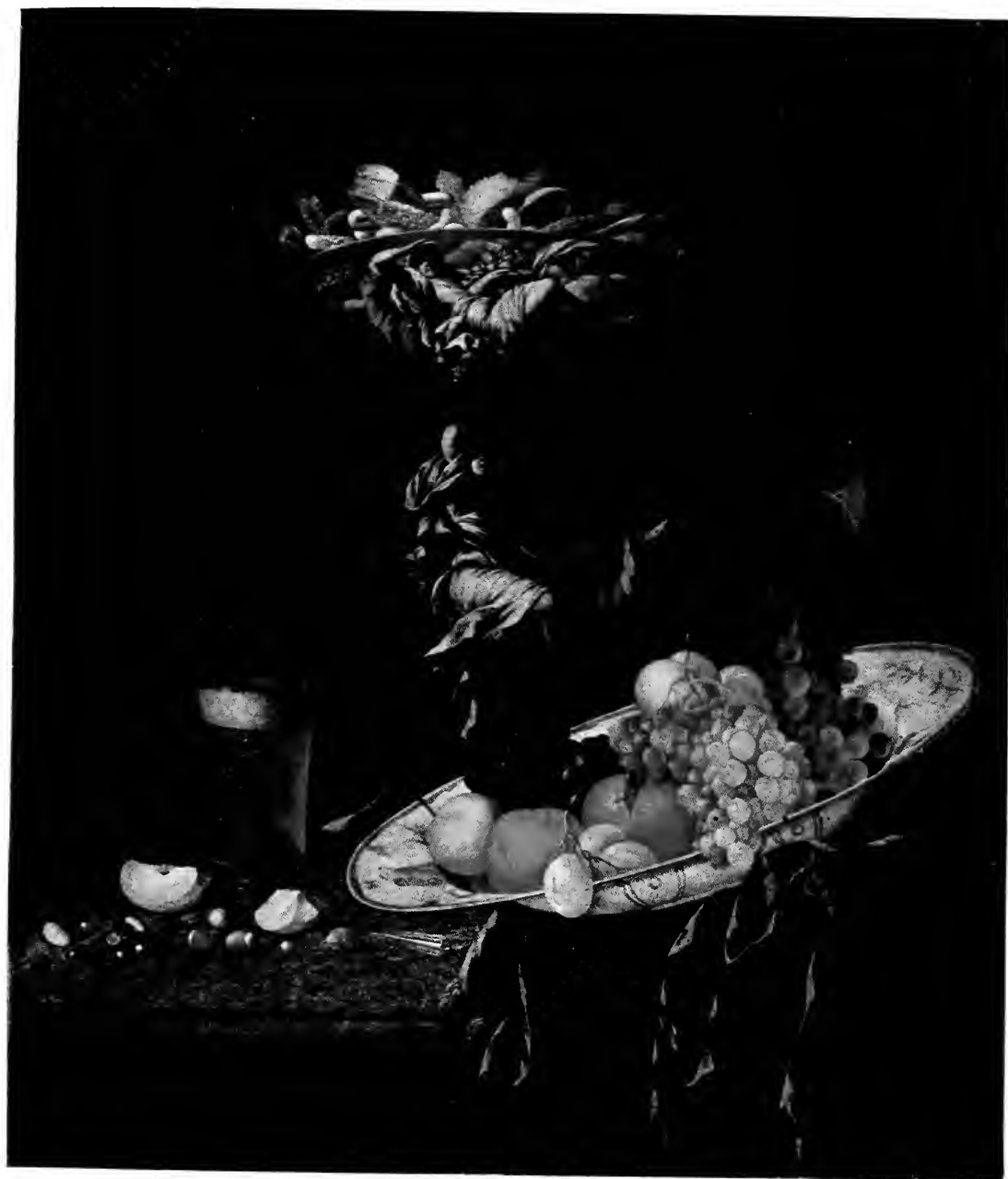
intimate association with the realities of his daily life; their impression of landscape was that of a view from the window of a living room; and their presentation of still-life is always as incidental to a serene drama of domestic life.

The collection to which we are alluding having been once formed, Sir Hugh Lane's share in the matter for the moment ended. It is to Mr. Max Michaelis that South Africa is indebted for the seizure of one of those golden opportunities by which successful schemes go through. It was from Mr. Michaelis that the cost of the collection was immediately forthcoming—and a gift unique in its romantic appropriateness made to the Dominion of South Africa. When it reaches the Cape it will be lodged in a building provided by the Union Government, as a nucleus to further treasures which men of spirit may present, there to represent for ever that art in the appreciation of which the two races whose influence has controlled



"INTERIOR OF A CHURCH"

BY G. VAN HOUCKGEST





## *Dutch Pictures for South Africa*

the destiny of South Africa first came together without rivalry.

In the light of the aims that pre-occupy the minds of the present generation of painters, Dutch painting of the seventeenth century has an enhanced value and a value that will always tend to increase. For one thing it will never again be possible for realism to be absolutely unselfconscious; the presence of the science of photography has put an end to that. Moreover, though the attention of modern painters has been attracted to the same themes that attracted the Dutch painters, the interpretation is in another spirit.

Perhaps there is no art in the world which shows quite such an acute consciousness of material beauty as Dutch art. The common phrase of description of a scene as being of "unheard-of beauty" fits in with nothing that the artists of Holland describe, but their art is a wonderful inventory of every-day things that are beautiful.

We have used the word "Dutch" up to the present almost entirely, but the art of Flanders is also represented in this collection. Dutch and Flemish arts are as unlike as brother and sister, but yet again alike in this relationship, and distinct from everything of other countries. The Flemish temperament is feminine compared with the Dutch, it is infinitely more sensitive, whilst it is sensitive to the same things. It is more religious, not only in subject but in the approach to the subject; more romantic and less matter-of-fact. But the strength of the Dutch school is its matter-of-factness, its exquisite truthfulness and precision of representation, the miraculous clarity of its vision—so clear that colour and outline have an intensity in this art which shames all other artistic representations into a comparative vagueness. But things are always vague upon the border-line

of spirituality, and, except that the extreme zest of the Dutch appreciation of material appearances partakes by its very intensity of the character of a spiritual fervour, their absolute contentment with things that are fascinating to look at and handle, silver cups and rich cloths, would savour of worldly complacency.

It is just in this *zest* and in this fervour that we should seek for the strength of the impulse by which the Dutch painters were able to transform an inventory into the most eloquent description of the charm of every-day things ever uttered. It is safe to say that the art of the Netherlands and of Flanders renovated the vision of civilised men, adding immensely to their consciousness of the beauty of every-day surroundings, thus forming the base upon which the most delicate realism, both of modern impressionist painting and of the art of modern novel-writers, has raised itself to its present pitch of expressiveness. All our refinements in this direction rest upon the solid founda-



PORTRAIT OF A LADY IN GREY AND RED

BY NICOLAS MAES



## *Dutch Pictures for South Africa*

tion of the Dutch revelation, with its substantiality of form which cannot be blown away, and its simplicity of style.

It is the sensibility of the Dutch and Flemish artists that is generally overlooked. It is not always remembered that the mirror-like qualities of their art represents this sensibility. In their still-life pieces we only see one aspect of it, it shows itself more profoundly in a portrait by Rembrandt—in a receptiveness of attitude on his part towards whatever may have been stirring in the mind of his sitter, which in his own time was absolutely new to art. It is less sensitive in Hals, but Hals's eager interest in his sitter is something to contrast with everything that preceded it. In a Hals portrait it is Hals himself who disappears in the revelation of human character, whereas in all Italian portraiture the portrait painter seems to stand beside his work and we are conscious of his artistic personality all the time. However great the picture, its greatness is not of that particular kind which excludes from the mind of the spectator all sense that the creation has had an artist creator. Perhaps it is just here that the long-sought-for distinction between realistic and idealistic art could be found. All realism is impersonal. And if, as in the case of Hals, the impersonal artist and his art are sometimes forgotten for several generations, it is because, while successful in challenging reality, his art fails to introduce that contrast with reality—that additional real thing which it is the privilege of the highest creation to add to what is already in the world.

In art the word "interpretation" can be used in a wider or narrower sense. We have shown the interpretation the Dutch school put upon life in the wider sense, but there is the narrower use of the word as it applies to technical methods employed by the painter in translating the scene before him. Hals's method of interpretation provides us with the prototype of the modern impressionist method, and it was from this fact, and as the discovery of later artists—and only afterwards of connoisseurs—that Hals's genius was recognised

after a long period of oblivion. There is always, of course, the closest inter-dependence between style and intention in art, but the most significant intentions of artists may often be almost unconscious. We are often inclined to credit artistic results with being more intentional than they really were. Thus Hals's method, which is almost entirely the result of reason and logic when applied again by a Sargent, was with Hals instinctive, and we might almost say immoral in its anxiety to arrive at results satisfactory to an exacting sitter, with the minimum of expenditure of time to Hals. He arrived at breadth of style less by intention than through the embarrassment of over-employment. He found the only way which while meeting the necessity for rapid spontaneous work did not fail in the expression of that refinement of vision which was his artist's birthright. An Impressionist, which Hals was, cannot fail to include in his Impression everything in the order and in the exact degree to which it impressed him; and Hals's impressionableness to



PORTRAIT OF A MAN HOLDING A GLOVE

BY JAN VERSPRONCK



"THE TAXIDERMIST." BY  
AERT DE GELDER

## Dutch Pictures for South Africa

human; character registers itself whilst he is perhaps far more consciously bent upon the expression of mere shape and colour. All this is at the very root of the success of the Impressionist movement.

If modern painters are, after all the refinements to which, with art for art's sake, they have subjected their methods, once again looking back to the dream of making "subject-pictures" it is because in foregoing everything for technical refinements, art has, so to speak, gone round after its own tail. Successful expression in art makes us think, and it makes us think of everything except itself.

In the light of its bearing upon the aims of modern artists we have allowed ourselves to dwell thus lengthily upon the influences that begin with Hals and his school and flow into the varied sensibility of modern painting. If we had space there might be shown too the counter-movement beginning with ancient classic art, never leading on to this modern art—which begins in Holland—this instinctive, emotional if often merely sentimental art, but opposing it with intellectualism, unimpassioned correctness, and scorn of the theatricalities of chiaroscuro.

The illustrations of this article represent various branches of Dutch art which grew out from the central influence of Hals and Rembrandt. Among other notable features of the collection must be mentioned the portrait of the Count of Sodremore by Van Dyck; a portrait of Govaert Flinck by himself; *Lady at a Fountain* by Caspar Netscher; the portrait of *A Lady in grey and red* by N. Maes included among our illustrations (p. 275); a portrait of *A Man holding a Glove* by Verspronck (p. 276); a subject painting, *The Taxidermist*, by Aert de Gelder (p. 277); a large painting of birds, *A Concert of Birds*, by Frans Snyders, a highly remarkable work showing the great painter of feathered life and exquisite colourist at his best (the companion picture to this one is in the Kaiser's collection at Berlin); a subject painting,

*A Cat attacking poultry*, by Hondecoeter (below); an interior painting, *Interior of a Church*, by Houckgest (p. 272); an interior painting with figures, *A Musical Party*, by Dirk Hals, brother and pupil of Frans Hals (p. 271); further a delightful sea-piece by Dubbels; a flower-piece by Cornelis de Heem; a portrait by Pieter Nason; and an exterior scene by Jan Steen, *The Dancing Dog*, formerly in the Poullain collection and illustrated in Dr. Breduis's book on "Jan Steen," the fiddler in this picture being a portrait of the artist. There is a very beautiful painting of the interior of the Oude Kerk at Delft, painted with the peculiar subtlety that is only characteristic of artists who have painted for a life-time, signed J. Vermeer, 1651. As the Vermeer was but nineteen at that date the question arises—was there another Vermeer with the same initial?

The painters represented in our illustrations all lived and died in the seventeenth century, except de Gelder, who died in 1727.

The Max Michaelis gift in all amounts to nearly fifty pictures, the Hals, the Rembrandt, the remarkable still-life pieces, alone being priceless treasures which any gallery should be proud to possess, while their still more unique value to the National Gallery of Cape Town has been hinted at in this article. Before the works leave England they will be exhibited at the Grosvenor Gallery from May 23 to June 11.

T. M. W.



"A CAT ATTACKING POULTRY"

BY MELCHIOR D'HONDECOETER



PORTRAIT OF A YOUNG  
LADY. BY REMBRANDT



"A VASE OF FLOWERS"  
BY W. VAN ELST



"FRUIT AND STILL-LIFE OBJECTS"  
BY ABRAHAM VAN BEYEREN



PORTRAIT OF A LADY  
BY FRANS HALS



## Wood-Engraving for Colour

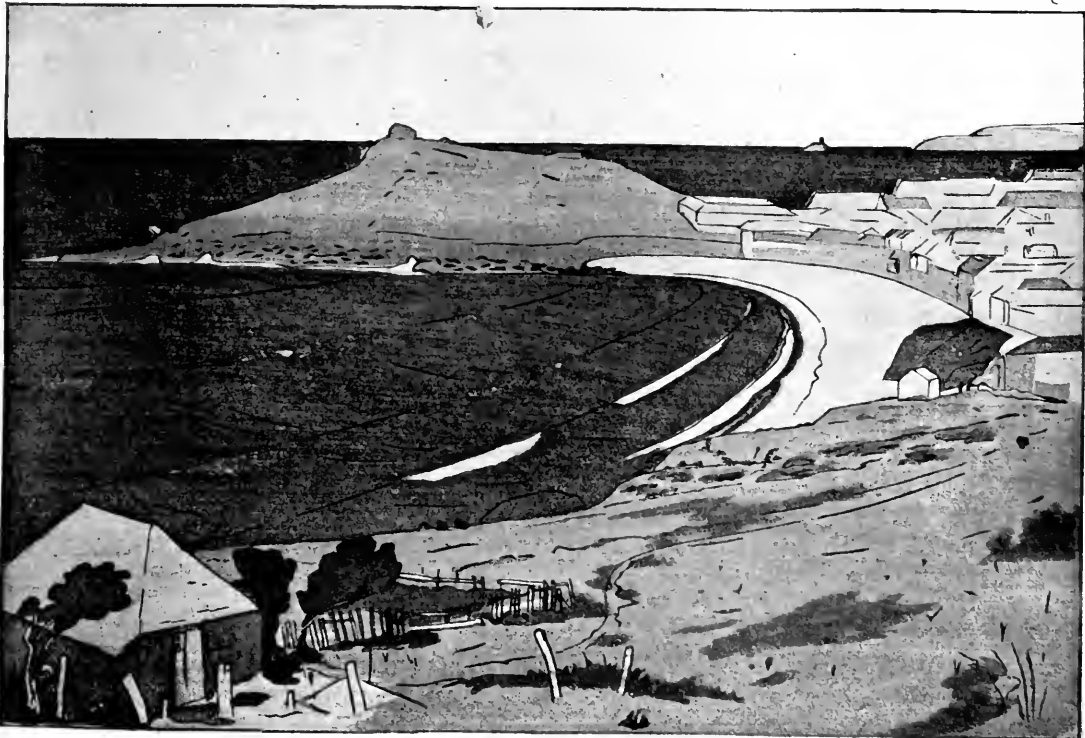
### WOOD-ENGRAVING FOR COLOUR IN GREAT BRITAIN. BY MALCOLM C. SALAMAN.

AMONG the makers of original colour-prints in Great Britain to-day not the least interesting is that group of artists who have selected the engraved wood-block as a medium for pictorial expression in colour. The charm of the Japanese colour-print was bound sooner or later to inspire European artists to adopt its methods for the utterance of their own ideals of decorative design. But the Japanese artist was never the actual engraver or printer of his design, whereas the English artist is the sole producer of his colour-prints: he makes his design, he engraves it on as many blocks as he requires for the colours, and these he inks and prints with his own hands. Each print, therefore, is to all intents and purposes an individual work of art; and this wholeness, this unity, of work it is that invests with so much artistic interest and importance the modern movement in engraving for colour. A particularly interesting fact about the artists employing wood-blocks is that, while the technique of the Japanese cutters has undoubtedly

formed the basis and example of most of the English practice, it is adopted by no means exclusively; in fact, each artist handles the wood with the craftsmanship he finds best suited to his own manner of design.

A notable name in this connection is that of Mr. F. Morley Fletcher, who was perhaps the first to devote himself—in conjunction, I believe, with Mr. J. D. Batten—to studying practically the methods of the Japanese makers of colour-prints; for, even more important than his own prints—of which one may name *The Mountain* and *Wiston River* as admirable examples—has been the influence of his teaching. The great importance of this will be understood when I mention among his pupils such individual artists, such successful makers of colour-prints, as Mr. William Giles, Mr. Allen W. Seaby, Mr. Sydney Lee, Miss Ethel Kirkpatrick, and Miss Mabel Royds.

Now, let me describe briefly the procedure which these artists have borrowed from the Japanese. First—I am indebted to Mr. Sydney Lee for the details—the design is transferred, in indelible Indian or Chinese ink, on to Indiana Mill paper, a thin tough paper, much resembling that on which bank notes are printed, only rather more trans-



"ST. IVES BAY."

BY SYDNEY LEE

## Wood-Engraving for Colour

parent. Then with starch-paste the design is stuck face downwards on to the block, which is usually either cherry or pear wood, and sometimes sycamore. When the paper is dry it is sand-papered away until the lines are quite visible on the wood, sweet oil helping to define them. The artist next cuts round all the line with a little pointed Japanese knife, and clears away the intervening spaces of wood with any tools—chisels or gouges—of convenient sizes. That completes the outline block, but rectangular register marks have to be cut upon it, an eighth of an inch deep, to ensure the exact printing of the colour-blocks. These have next to be cut, and the colours—the powders mixed with rice-paste and water—are applied with flat brushes of Siberian bear. The actual printing is done, not with the roller press, but by hand-rubbing, the damp paper being necessarily absorbent and previously sized. Parchment size is recommended.

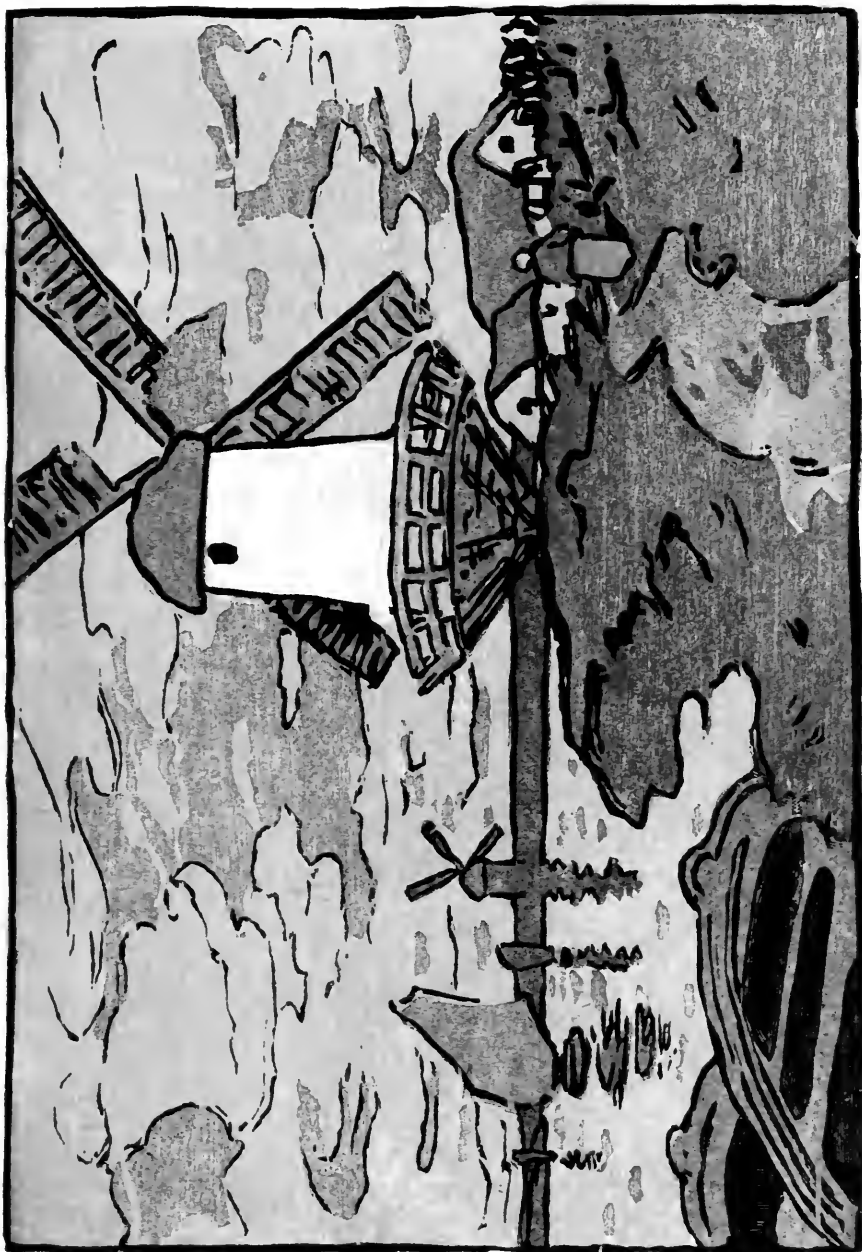
Now, Mr. Sydney Lee, an artist always versatile in the use of mediums, is an accomplished wood-engraver in the white-line tradition of Bewick—as witness his fine print, *The Limestone Rock*; but he

has taken very kindly to the broad open-line cutting required by the decorative colour-print. And not only in technique does he find himself in sympathy with the Japanese, his sense of design has also derived inspiration from them, without being imitative. This inspiration is rather as to the suggestive point of view, and the synthetic feeling for those essential lines and surfaces which make for decoration. Although *St. Ives Bay* is shown here in monochrome, its colour, in flat surfaces, is fully suggested by its absolute rightness of line- and tone-spacing. This one may say also of *The Bridge*, which is reproduced here from the night version, printed from six blocks, the daylight effect requiring eight blocks to represent its sunny tones. *The Sloop Inn* (p. 287) is an impressive and original print, in which bright moonlight, heightened by the warm glow of lamplight, is vividly presented. Seven blocks were used for this.

No one seems happier with knife and colours on the wood-block than Mrs. Austen Brown, and *The Windmill*, with which we represent her felicity of expression in the colour-print, is certainly not the



"THE BRIDGE"



"THE WINDMILL," FROM AN ORIGINAL WOOD  
ENGRAVING IN COLOURS BY E. C. AUSTEN BROWN.



## Wood-Engraving for Colour



"LAPWINGS"

BY ALLEN W. SEABY

least successful of her efforts. In its suggestive atmospheric treatment it is full of vitality; there is wind in the air, there is movement in the sky. Freshness of vision characterises all her prints, and in most of them is the appeal of charming colour. Her skies are invariably engaging. There is *Boats Ashore*, with its fine blues of sea and sky: there is *The House on the Lake*, with its well-placed trees, its reflecting water, and its deep blue sky. *Evening Pasture* shows the sunset, *Autumn* is a tender pastoral, with a sky paling from deep blue to pink; while *In a Little Village*, with its red roofs, its French peasants, its tracery of delicate leafy tree against the finely graduated blue

of the sky, is a print of charm.

Mr. Allen W. Seaby, who directs the art classes at the University College, Reading, is one of the most enthusiastic advocates of the wood-engraved colour-print, and the four prints given here are typical of his artistic expression through that medium. They will show, I think, that he is equally happy in design and colour. While frankly decorative, they are instinct with artistic vitality. *The Bridge* is a very beautiful print. The blue and green tones are richly harmonious, while the tender pink of the sunset sky, seen under the bridge, is a charming note. This is as admirably characteristic

of Mr. Seaby's landscape-vision as *The Peacock*, *Lapwings*, and *Swans* are of his decorative and



"THE SLOOP INN"

BY SYDNEY LEE

## Wood-Engraving for Colour

vivacious interpretation of bird-life. "I was interested in bird-life," Mr. Seaby tells me, "at the time that I was Mr. Fletcher's pupil, and so I made prints of birds, using the conventions of the Japanese bird-prints. The unfortunate resemblance to Japanese work comes not so much from direct and conscious imitation as from the use of the same or similar implements. The broad brush which gives so temptingly a rapid gradation of colour is largely responsible for the resemblance."

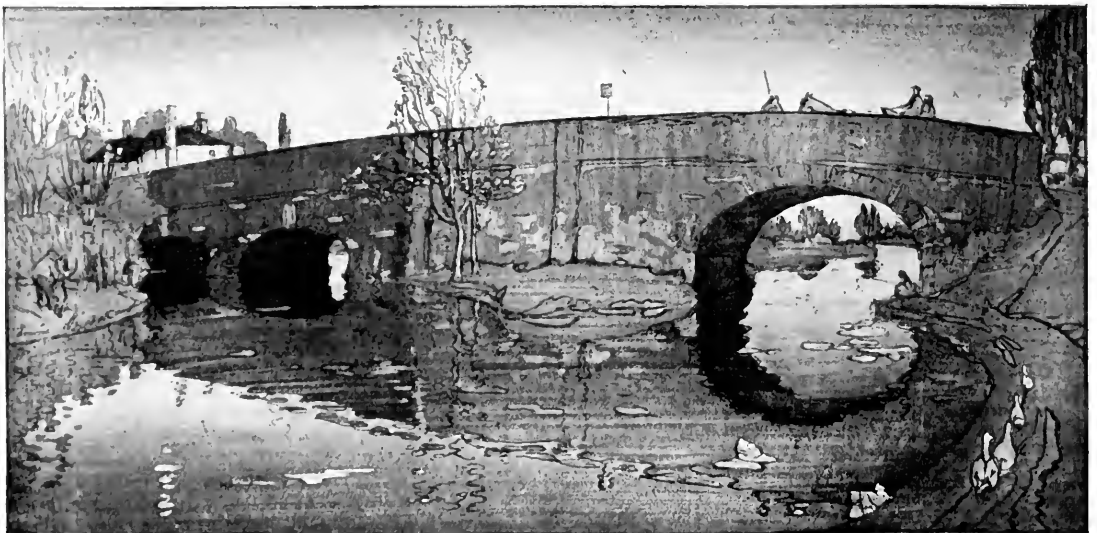
*The Bridge*, Mr. Seaby says, takes a good many printings, and he is now trying to limit himself to a few blocks, and do as much of the work as possible with the key-block, which can be printed in gradations of black to light grey. He holds that the best wood for the purpose is cherry cut on the plank, and the only possible paper is Japanese, because its long fibre enables it to withstand the vigorous rubbing to which it is subjected.

As a teacher, Mr. Seaby regards the practice of making colour-prints from wood-blocks as of high educational importance. "For art students," he says, "it is a valuable exercise, forcing them, as it does, to study line, and to simplify both in form and colour, while it affords a severe discipline in the sense of composition. The use of powder-colours in glass bottles, unmixed with vehicle, is also a valuable training, for here students make use of colour at first hand, some colours, such as terra verte, looking quite different when mixed with medium. They learn, too, the differences between the textures and the covering powers of the pigments, differences which are at their maximum

in the powder form. When mixed with oil or glycerine they are harder for students to get hold of. Another advantage this craft offers to students is the fact of its being entirely controlled by the worker himself. All the implements and materials can go on an ordinary table, and the expense is quite inconsiderable."

Miss Ethel Kirkpatrick, another of Mr. Morley Fletcher's pupils, favours exclusively English cherry-wood, and she works with tools, brushes, and *baren*, or printing-pad, which she was fortunate enough to get from the Japanese colour-print makers who had been working at the Anglo-Japanese Exhibition. *With Wind and Tide*, with its greenish sky and its red hulls on a purple and blue sea, *The Outgoing Fleet*, with its yellow evening sky and the sea of pale purple, and *The Windswept Hill*, in which again yellow and purple tones predominate, are representative of her spacious vision and simplification of effect. In these, as in her interesting print *The River Thames*, and *On the Lagoons—Venice*, and *The Castle Rock*—a clever design—she has gone for harmonious subtleties of atmospheric tones rather than the definite appeal of colour. There is subtlety, too, with broad simplicity of effect, in the prints of Miss Mabel Royds, notably in her engaging *Ghosts*.

It is time to speak of Mr. William Giles, perhaps the most original and artistically important of all those who are working in this medium. A whole-hearted artist, with an imaginative vision and an exquisite sense of colour, Mr. Giles has devoted some six years to the craftsmanship of the colour-print, and



"THE BRIDGE"



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"THE PEACOCK." FROM AN ORIGINAL WOOD  
ENGRAVING IN COLOURS BY ALLEN W. SEABY





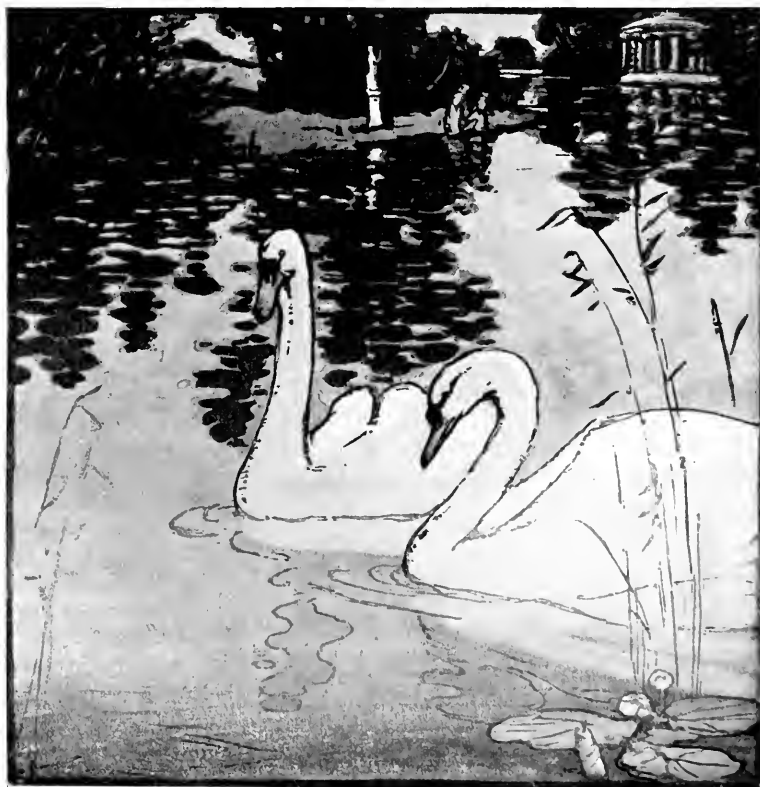
## Wood-Engraving for Colour

though he follows in principle the technique of the Japanese woodcutters and printers, he seems never to tire of experiment in the development of his own practice. He thinks his methods out for himself. Unlike his fellow-workers, he prefers the wood of the Kauri pine from New Zealand to the customary cherry or pear, than which he finds it is more available. It can be got of any width up to about four or five feet, and though it may not be good for hundreds of impressions, as the harder woods are, it can be depended upon for fifty. It is softer for the inexperienced cutter to work, while for the expert it is as good as cherry : sycamore, by the way, being very hard to prepare, since the grain keeps coming up. Another matter in which Mr. Giles goes his own way is in the use of starch-paste instead of rice paste for mixing his powder-colours.

Like most enthusiasts, Mr. Giles is always ready to talk about his craft, if he finds an attentive and interested listener—and certainly, if one wants to learn something of the artistic colour-printer's methods, it is well to listen to Mr. Giles. As to colour-schemes, for instance, he will tell you that "simplicity of treatment should always be one's aim, achieved, not with any archaic affectation, but as a pleasure-giving inspiration, to awaken latent memories in others. The day's mood should suggest the colours. Do not the rosy tints of a summer's noon deepen into purple at eventide, to darken into the ultimate violet of night? Does not the cobalt of day gradate and quiver into ultramarine, to deepen again into the watery depth of the sapphire night? One selects one's colours, therefore, according to these personal sensations of vision, tempering the choice with the limitations of the pigment. Perhaps I am thinking too strongly of the atmospheric unity of nature, dominated always by one main source of light. There is another way of seeing colour, namely, tuning into harmony dis-

cordant hues by an harmonic balance and compensation, making a colour-creation of design."

Again, if you ask Mr. Giles as to the number of printings from wood-blocks required in an attempt to render the fulness of nature, he will tell you that these usually resolve themselves into about thirty or so, though the blocks from which these thirty printings are done number only about eight, that is, from plank-boards cut on either side, making the eight board-faces or blocks. Each of these eight board-faces may contain as many or as few colour-shapes as the nature of the design demands. In printing, these colour-shapes are conceived as colour-pattern, in the same spirit as in *intarsia* design, with this addition, that each colour-shape requires especial attention. If printing-shapes could be arbitrarily selected in number, four would be about the limit for each board ; but in practice this is never the case, for one desired colour-shape is usually fouled by another. The intended rhythm of order being destroyed, the colour-shapes are cut on the boards in the order they will best fit, so as to save endless blocks. In laying water-colour washes on these shapes prior to printing, it will be found that before the last



"SWANS"

BY ALLEN W. SEABY

## Wood-Engraving for Colour

colour-wash is carefully applied, the first is already too dry for satisfactory printing, hence in practice an extended number of printings is adopted. It will be seen, therefore, that a rhythmic order, ideal in theory, is of little advantage, because undue attention given to one colour-shape might leave insufficient time properly to colour the others. It was to obviate these difficulties, by a great saving of time, that Mr. Giles made the interesting experiment with cameo zinc plates, which resulted in the charming colour-print reproduced in THE STUDIO's last Winter Number. He has already proved that metal plates, printed in the relief way of the wood-blocks, but without their drawbacks of rapid drying, can give the pure luminous colour one gets from the wood; but the powdered colours must be mixed with rectified petroleum in place of water, and one drop of poppy oil instead of rice-paste for binding; then the metal must be coated with shellac which shall become perfectly hard, to prevent the chemical action which would otherwise inevitably soil the colours. But of this more another time, for I am convinced that the development of this method will greatly influence and extend the production of colour-prints. For the moment, however, we are concerned only with Mr. Giles's work on the wood.

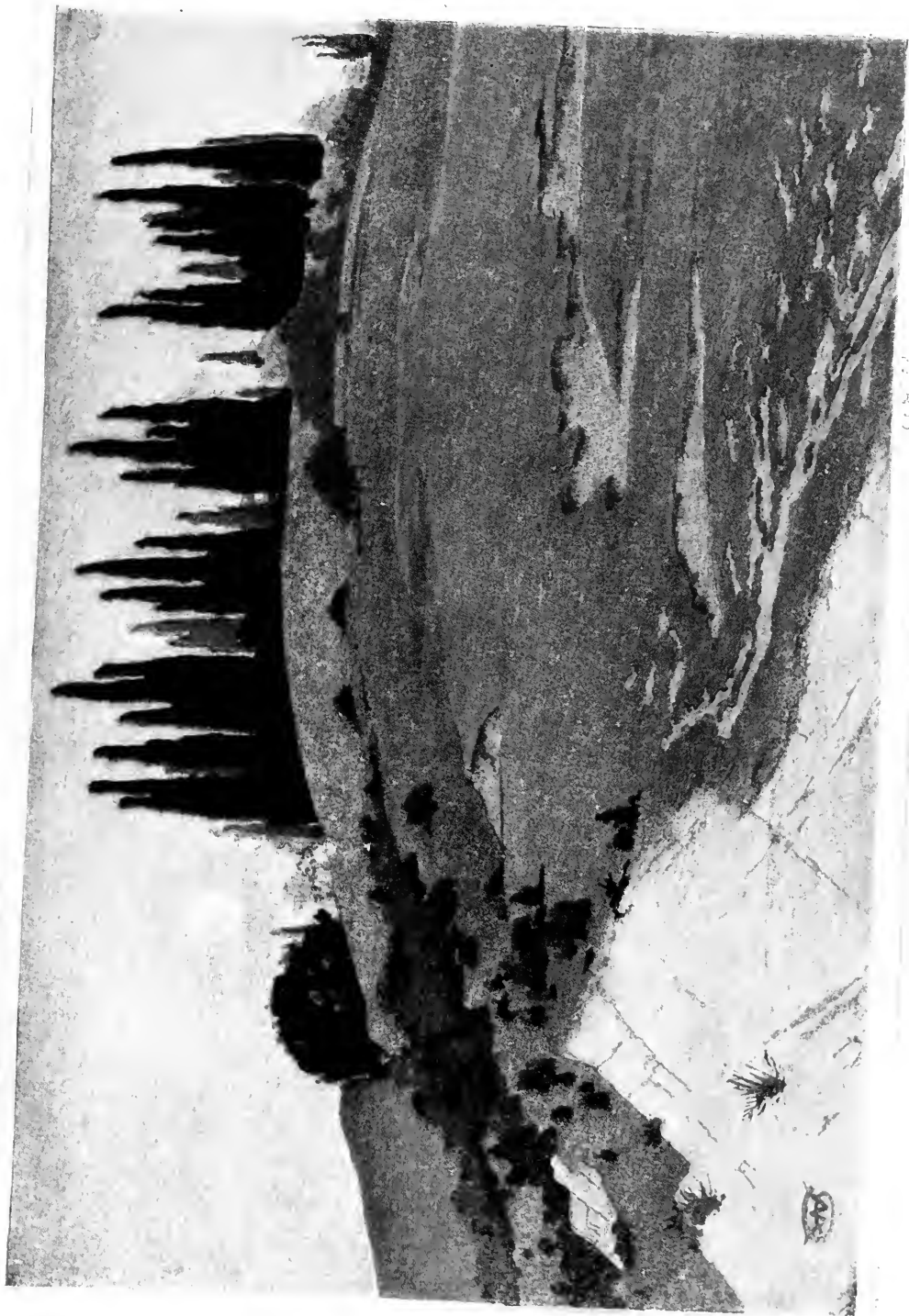
*September Moon*, reproduced here in colours, is one of the most beautiful and poetic of Mr. Giles's prints. It is, perhaps, little to the purpose to tell that the actual scene depicted may be found in the Shinfield Woods of Berkshire, a fact that the artist confided to me as reluctantly as if he had been betraying some romantic tryst, for, in truth, the picture is subjective rather than objective. It is the romance of moonlight that has inspired his pictorial mood. Companioned by gracious trees, he has seen the moon, in one of her tenderest and sweetest moments, breaking above the cloud-banks, and bathing the landscape in a crystalline purity. *The Passing of the Crescent—Umbria, Italy*, shows another moonlight mood in fine colour and impressive design. I imagine the scene to be in the neighbourhood of Spoleto, a favourite sketching-ground of Mr. Giles.

It is his happy custom, in company with his wife—herself a charming and accomplished water-colour painter—

to take bicycle and tent wheresoever the mood directs them, in search of the pictorial subject. For every print he makes many sketches from nature, and his prints testify to camping days and nights in Italy, Germany, Scandinavia. Let us hope their recent adventuring in Corsica will bear rich fruit. For the making of one splendid print, *Swan and Cygnets*, Mr. and Mrs. Giles lived six weeks in a covered punt on the Thames near Windsor. To the intimacy that ensued between the artist and the stately swan and her young ones we owe the essential truth and vitality of this glorious print. And the water is as much alive as the birds. Relative truth and beauty of colour, with artistic vitality of design, and the poetic expression of the subject, distinguish all Mr. Giles's prints, while the elusive quality of style hall-marks them. *My Lady's Birds*—I doubt if the colour-glories of the peacock's plumage has ever been rendered with a richer and more exquisite sense of harmony, or if the birds have lent themselves to



"GOLD CLOUD" (FROM "THE QUEEN OF THE FISHES"). BY  
LUCIEN PISSARRO



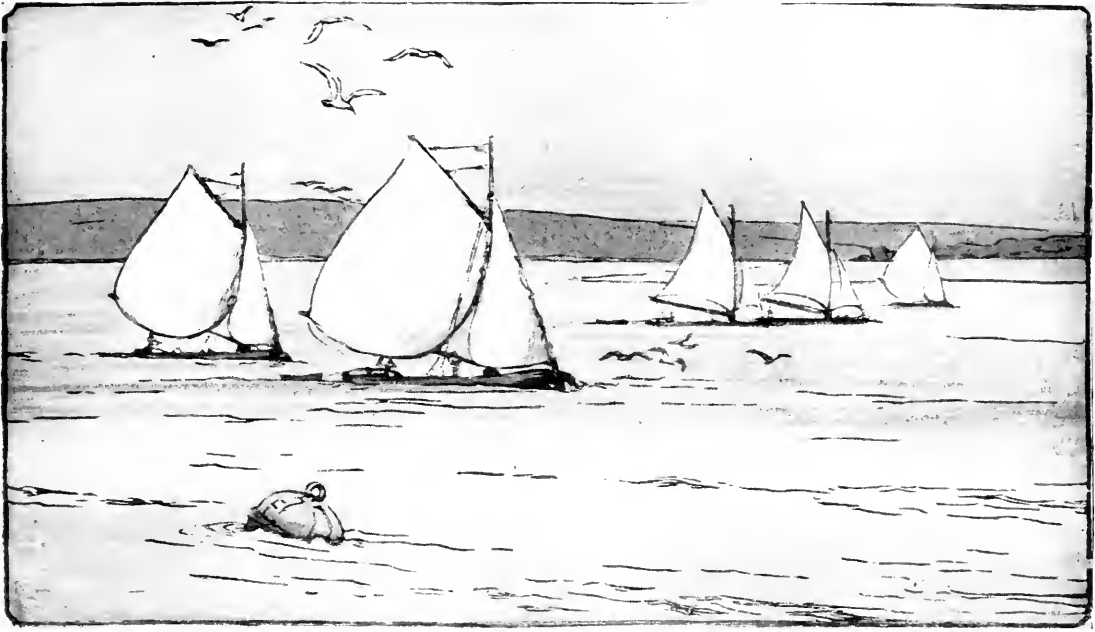
*W. G. F. 1850.*



"THE PASSING OF THE CRESCENT, UMBRIA, ITALY."  
FROM AN ORIGINAL WOOD ENGRAVING IN COLOURS BY W. G. F. 1850.



## Wood-Engraving for Colour



"WITH WIND AND TIDE"

BY ETHEL KIRKPATRICK

pictorial design with more distinction; *Stonehenge*—here is a true artist's vision of the famous scene at early morning; *Ponte Vecchio, Florence*—how delightfully the gay tints and the design seem to belong to each other! *Quédlinburg-am-Harz*—with what a happy pictorial sense the whole spirit

and character of the little German mountain-town has been set before us!

Another artist of interesting individuality working in colour on the wood is Mr. Charles H. Mackie, A.R.S.A., but his methods differ in some important respects from those employed by the artists just



"THE WINDSWEEP HILL"

BY ETHEL KIRKPATRICK

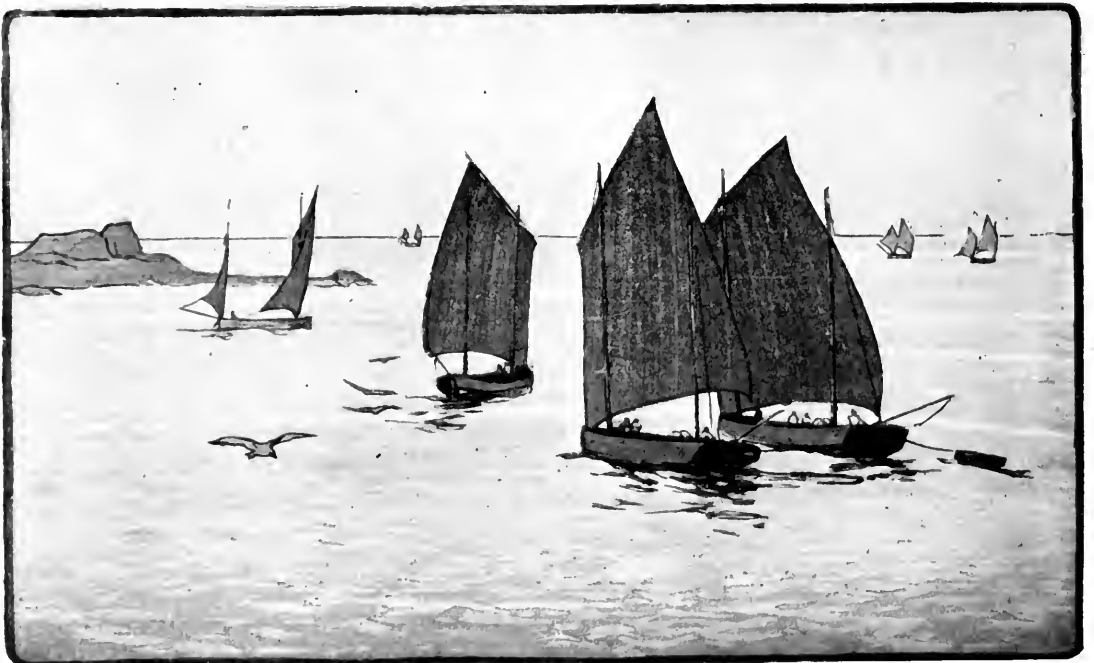
## Wood-Engraving for Colour

referred to. The wood he favours is oak, and he mixes his colours with an infinitesimal quantity of oil, in order to get a greater fulness of tone than is possible, he thinks, with the ordinary method. He describes his medium as an emulsion, therefore his prints are practically in water-colour, as their appearance would suggest. But the most important matter in which he asserts his independence of the usual procedure is in dispensing with the black key-block—and herein is perhaps his most interesting departure. "I am so profoundly impressed," Mr. Mackie says, "with the inability of the Western artist to rival the Eastern colour-printer in the use of the suggestion of tone along with a key-block, that I have discarded the key-block entirely, and I rely for my effects on colour-shapes carefully juxtaposed. I use seven or eight oak blocks for each print, and do not limit myself as to the number of times I may lay the print on each block. Briefly, I might describe it as an emotional use of the printing-press, differing from painting only in block-shapes being used instead of brush marks. One thing," Mr. Mackie continues, "that has particularly struck me in this work, in which I have been experimenting for about fifteen years, is the capital exercise it affords of the picture-making faculty, since one sees one's picture grow to completion in such a logical way. No more perfect exercise, in fact, could be devised for educating the logical side of an artist, for one has

to plan the whole result from the beginning, when one chooses one's forces and sequences of the block colour-shapes, while throughout the printing one has to be as constantly on the alert as in brush-painting, perhaps even more so, as any error in tone is irremediable." *The Ducal Palace, Venice*,\* is perhaps Mr. Mackie's most sumptuous print, rich in colour and design, and amply suggestive of the live character of Venice; nor is *The Palace Gardens, Venice*, less happy in this respect, while it has maybe more subtle charm of atmosphere. Perhaps my own favourite of Mr. Mackie's prints is *The Return of the Flock*, a pastoral scene of most engaging originality. Mr. Mackie conceives his subjects with a painter's mind, and a Western painter at that; he certainly does not think in Oriental conventions.

*Lady Disdainful* has been chosen to represent the bold and striking colour-prints of Mr. Edmondo Lucchesi, in which the chief aim is simplicity of design with its contrasts of black masses and well-balanced surfaces of the toned paper, relieved here and there with colour. In *Lady Disdainful* the colours, other than the bunch of violets in the lady's dress, and her red hair, centre in the *kakemono* on the wall—the blue of the water, and the red, purple and green of the water-fowl. Mr.

\* We hope to publish a colour reproduction of this print at an early date. —THE EDITOR.



"THE OUTGOING FLEET"

BY ETHEL KIRKPATRICK









"LADY DISDAINFUL"

BY EDMONDO LUCCHESI

Lucchesi, talking of his methods, says "I try to make every line speak if possible, and strive to arrange these lines in a rhythmical manner, like waves of sound. In order to attain this I cover my drawing with a sheet of glass, and on this with body-colour and black I keep on altering my design, adding or eliminating lines or masses of colour till there remains only what is essential. I make my drawing directly on the wood-block, ink it, and cut out the white spaces with a sharp penknife, that is all. In many instances I overlay my block with a semi-hard substance, on which I draw, and into which I cut with the greatest facility, and this becomes like well-tempered steel under a press. This explains the clearness of the lines, such as one finds in small boxwood engravings, but rarely in woodcuts of this size."

Quite apart from all the work we have just been discussing are the delicate woodcuts of that rare

and exquisite artist Mr. Lucien Pissarro. Their artistic motive, as well as their technical method, is entirely different. Wholly independent of Japanese methods, Mr. Pissarro's aim is to follow the traditions of the fifteenth-century woodcutters. Conceiving his designs primarily for book-illustration and adornment, he cuts them on the boxwood with the graver—not the knife—making the various colour-blocks as required. And these he prints with the printing-press—in the regular printer's inks—fixed in the page-forms together with the type.

A refined fancy and dainty invention inform all Mr. Pissarro's prints, and when he brightens his delicate tones with gold, he uses it—as Mr. Theodore Roussel uses it in his beautiful colour-prints from metal plates—as he might use any other tone in its appropriate place in the colour-scheme, not in the vulgar, inartistic way that Bonnet, the eighteenth-century French colour-print maker, employed gold, merely to enhance the commercial value of his prints. *Gold Cloud*, reproduced here, is an illustration to the charming little book, "The Queen of the Fishes," and shows a true

colourist's use of gold, as do those exquisite little circular designs adorning "Le Livre de Jade," one of the most delightful books yet issued by Mr. Pissarro from the Eragny Press in Hammersmith. Mr. Pissarro is now engaged on an important series of woodcuts in colours from the designs of his distinguished father, the late Camille Pissarro.

There has been no more important addition to the ranks of the wood-engravers for colour than Mr. E. A. Verpillieux, a young artist who expresses his pictorial vision through the medium with marked individuality and rare charm. At a recent exhibition at Messrs. Colnaghi and Obach's he showed a remarkable group of colour-prints, distinguished and original in conception and execution. THE STUDIO has already reproduced one example of his work: another is reproduced elsewhere in this number (p. 319), and others, it is hoped, may follow. Mr. Verpillieux should go far.

## The "John Balli" Collection

### THE "JOHN BALLI" COLLECTION AT THE GOUPIL GALLERY.

ON May 22 there will be sold at the Georges Petit Galleries in Paris the "John Balli" collection of pictures. The occasion is significant for two reasons. Firstly, because the collection contains some choice examples of the work of the Barbizon School which are certain to realise high prices; and secondly, because with the disposal of these pictures we shall see the last of those remarkable collections brought together in England by business or professional men who were amongst the first to show a keen appreciation of the high artistic qualities of the works of these French masters, and who possessed the means to acquire some of the finest examples of their art. The names of Staats Forbes and Alexander Young will always be remembered in connection with this select group of patrons of modern art. But while these two collectors acquired a vast number of works (the late Mr. Alexander Young possessed over sixty Corots and almost as many Daubignys), the collection which is about to be dispersed numbers only twenty-five pictures in all.

During the early part of last month the whole of the "John Balli" collection was on view at the Goupil Gallery, London, a gallery which has had a long and honourable connection with the works of the Barbizon School. Here the pictures looked at their best, for their limited number made it possible to give each work adequate space, and the British public is indebted to Messrs. Marchant and Co. for the opportunity thus afforded of seeing the collection under such favourable conditions.

Of the six works by Corot the most important is *La Cucillette à Mortefontaine* (opposite), which displays some of the finest qualities of the master's art. The beauty of the composition, the poetry and rhythm, the subtle and delightful colour-harmonies, and the atmosphere of tranquillity which pervades the whole scene—these could only belong to Corot. The exquisite rendering of the sunlight on the lake with the mist rising from the water, the characteristic treatment of the foliage, and the rich luscious tones of the trees and foreground could hardly be surpassed. It is interesting to note that this noble example of Corot's genius was purchased from the Goupil Gallery, where it was exhibited in 1902.

Lighter in tone and freer in treatment than the



"SOUVENIR DE LA SPEZIA"

BY J. B. C. COROT



"LA CUEILLETTE À MORTE-  
FONTAINE." BY J. B. C. COROT

## The "John Balli" Collection

picture just mentioned, the *Souvenir de Saintry* nevertheless displays many characteristic qualities. It seems to bring us into intimate relation with the artist's vision and methods. There is a freshness and spontaneity about this smaller picture, enhanced by the poetic charm with which the artist invariably imbues his subjects, which will appeal strongly to the lover of nature. The cool greens in the foreground and the feathery trees form the principal charms of the *Souvenir de la Spezzia* (p. 300). Fine in quality and admirably composed, this delightful canvas is typical of one of the most fascinating phases of Corot's art. The small red figure is cleverly introduced without interfering with the harmony of the delicate colour-scheme. *Jeunes Filles cueillant des Fleurs* is a large upright canvas, darker in tone than the work just mentioned, and lacking the delightful colour-harmony which we find so attractive in the other Corots in the collection. But it is a good example of romantic landscape painting, the work of a true poet. Of the two other landscapes by Corot in the collection, *Le Chemin montant, à Gouvilleux* is rather uninteresting in composition. Pleasing in colour, however, and more loosely painted than usual, it possesses many of the qualities of the *Souvenir de Saintry* already mentioned. The most striking feature in *Les vieux Arbres au bord de l'Etang* is the glow in the sky seen through the trees, a very beautiful effect.

*Le Secret de l'Amour* (below), a large figure picture, is a good example of a less familiar side of Corot's art. We do not remember having seen a finer work of this class by the artist, though we must admit it is the landscape background which appeals more than the figures, in spite of the cleverly painted head of Cupid.

The collection contains two works by Daubigny, of which we reproduce *La Lavandière au bord de l'Oise* (p. 305). The beauty of the luminous sky and the dark rich shadows are characteristic of the artist's work. In this, as in the other example, *Le Pêcheur au bord de l'Oise*, his simple, unaffected methods, his fine feeling for tone values, and his freedom of execution are well displayed. As a direct interpreter of nature Daubigny has had considerable influence on present-day landscape painting; and if in his works we do not find the romantic element of a Corot, they possess nevertheless a poetic beauty of their own which is not less agreeable because it is devoid of any emotional appeal.

Théodore Rousseau is represented by a single canvas, *La Mare à l'Entrée de la Forêt*, executed with his usual lofty simplicity and directness. The peculiar light due to the stormy sunset has offered a splendid opportunity for the display of the artist's genius in rendering unusual atmospheric effects. It is an impressive and dignified work. Diaz, the friend and pupil of Rousseau, is at his best in *La*



"LE SECRET DE L'AMOUR"

BY J. B. C. COROT



"LA MARE AU PIED DE LA FERME"  
BY CONSTANT TROYON



## The "John Balli" Collection

*Kücherronne*, the only example of his work in the collection. Here again we have a fine atmospheric effect rendered with considerable skill, while the play of sunlight, invariably a feature of the artist's landscapes, is cleverly depicted. If not characteristic of the more popular side of Troyon's art, *La Mare au pied de la Ferme* (p. 303) is one of the most fascinating pictures in the collection. The brush-work is masterly, and the subtle colour-scheme and soft gradation of tones give to this small work an atmosphere of restfulness and refinement which is particularly agreeable.

Emile van Marcke is seen to considerable advantage in a large canvas, *Vaches au pâturage* (p. 306). In composition, breadth of treatment and masterly conception it surpasses anything we have hitherto seen by this painter. It is not surprising to hear that Mr. Balli had to pay a record price for this splendid work, and it will be interesting to see what it realises at the forthcoming sale. *Les Charretiers* by Rosa Bonheur opposite, though a good example of that artist's skill in depicting horses, seems somewhat out of place in this collection.

A small picture by Delacroix, *La Mise au Tombeau*, is very decorative in effect and shows that richness of colour which we expect from the brush of this master. Particularly beautiful is the green of the mountains in the background and of the cloak of one of the figures. Rich also in colour, jewel-like in parts, is the *Pendant le Sermon* by Eugène Isabey, a notable example of this artist's work. Here we have the interior of a church with numerous figures. The subject is broadly treated, the painting of the window in the background being particularly good.

Of the two pictures by Harpignies, *Les Ruines du Château Gaillard* is reproduced on this page. Painted in 1877 it reveals those qualities peculiar to the matured work of this faithful follower of the Barbizon men. His fine feeling for the disposition of light and masses, his sense of decoration and his characteristic treatment of trees are here well displayed. *Le petit Pêcheur*, his other work in the collection, executed in the medium of water-colour, is not so satisfying. Of the three works by Lhermitte the most important is the oil-painting, *La Prière*, showing the interior of a church with five peasant women in the attitude of prayer. The figures are well drawn and the spirit of devotion admirably conveyed. The individuality of the artist is, however, more pronounced in two characteristic pastels, *Larouses au bord de l'eau* and *Le Bénédicité*. In this medium Lhermitte is able to express himself with wonderful facility.

One of the most interesting pictures in the collection is a small oil-painting by Whistler entitled *Les Voisines*, purchased direct from the artist about 1902. Two figures are seen standing in a doorway, a simple but characteristic composition rich in harmoniously balanced tones.

As a contrast to this little work the collection contains the well-known water-colour *Friedland 1807* by Meissonier. This enormous drawing, measuring 99 by 57 inches, commands attention not only by reason of its size, but also by the wonderful industry and patience it represents. It is a dramatic rendering of a stirring military incident.



"LES RUINES DU CHÂTEAU GAILLARD"  
BY HENRI HARPIGNIES

*The "John Balli" Collection*



"LA LAVANDIÈRE AU BORD DE L'OISE"

BY C. F. DAUBIGNY



"LES CHARRETIERS"

BY ROSA BONHEUR



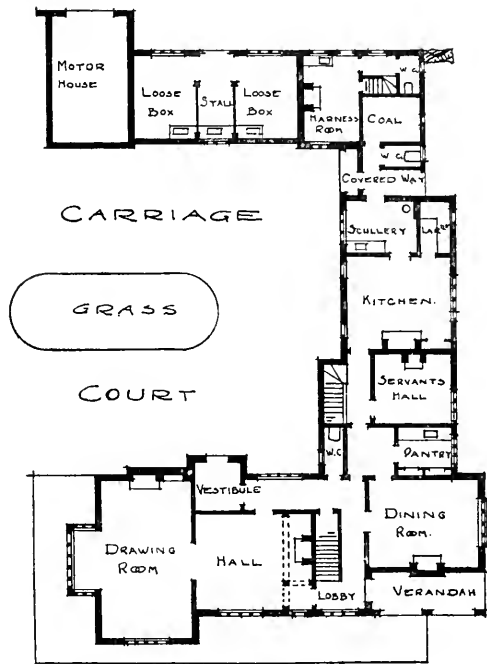
“VACHES AU PÂTURAGE”  
BY EMILE VAN MARCKE

## *Recent Designs in Domestic Architecture*

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

LITTLE COURT, Charminster, Dorset, of which we give two views and a plan, is a country house built from the designs of Mr. P. Morley Horder, F.R.I.B.A., of London. It is constructed of brick and rough cast, with a random stone course and mullions to some portions, the roof being covered with dark brown tiles. Particular attention has been paid to the laying out of the gardens. The principal rooms look out on a long lawn flanked by pergolas; from the veranda adjoining the dining-room a long walk flanked on one side by a broad flower-bed and on the other by a tennis-lawn and orchard terminates in a summer-house; and north of this is a well-arranged kitchen garden which has been walled in.

With this we give some sketches for a house to be erected near Carlisle from Mr. Morley Horder's designs, the materials in this case being local red sandstone with grey tiles for the roof. The site lent

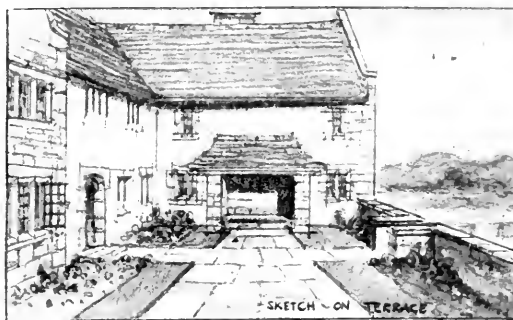


LITTLE COURT, CHARMINSTER, DORSET

P. MORLEY HORDER, ARCHITECT



LITTLE COURT, CHARMINSTER, DORSET  
P. MORLEY HORDER, ARCHITECT,



PROPOSED HOUSE AT CARLISLE  
P. MORLEY HORDER, ARCHITECT



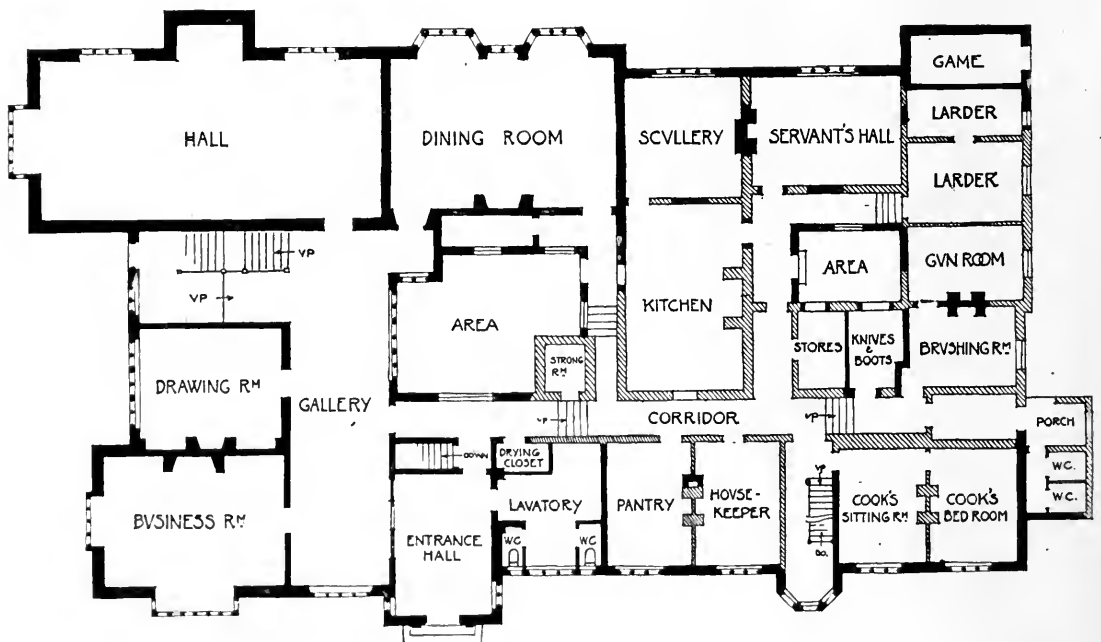
## *Recent Designs in Domestic Architecture*

itself to the planning of a sunny garden, and one of the features of the house as projected is a long vista of grass-walk and flower-borders from the garden door adjoining the dining-room.

Peculiar interest attaches to the next house illustrated—Hamptworth Lodge—on account of the method of building which has been adopted under the supervision of the architect, Mr. E. Guy Dawber, of London. The house stands in a park commanding extensive views on the edge of the New Forest about twelve miles south of Salisbury, and occupies the site of an older house which has been wholly demolished, except as to a few of the internal walls. It is being constructed almost entirely of English oak, much of it grown close by, the brickwork (of narrow two-inch bricks) being restricted to the chimney stacks and the filling between the timbers, and local stone being used for some of the windows. The oak is being cut out, framed, and fitted together on the ground, and not a single piece of timber is allowed to be worked away from the site. The windows in the timber framing, the carved and moulded barge boards, are all constructed by hand, and special sheds have been put up in which the oak panelling and internal fittings will be made. The lead rain-water heads, down-pipes and eaves gutters are all being modelled and cast on the ground, and as far as possible, everything will be made in sight of the

house, instead of being constructed away and merely fitted by special workmen as usually happens nowadays. Internally the house will be almost entirely finished in oak, with panelled walls and stone chimney-pieces. The gardens have been re-designed, and lawns, terraces and steps have been formed, utilising as far as possible the existing gardens.

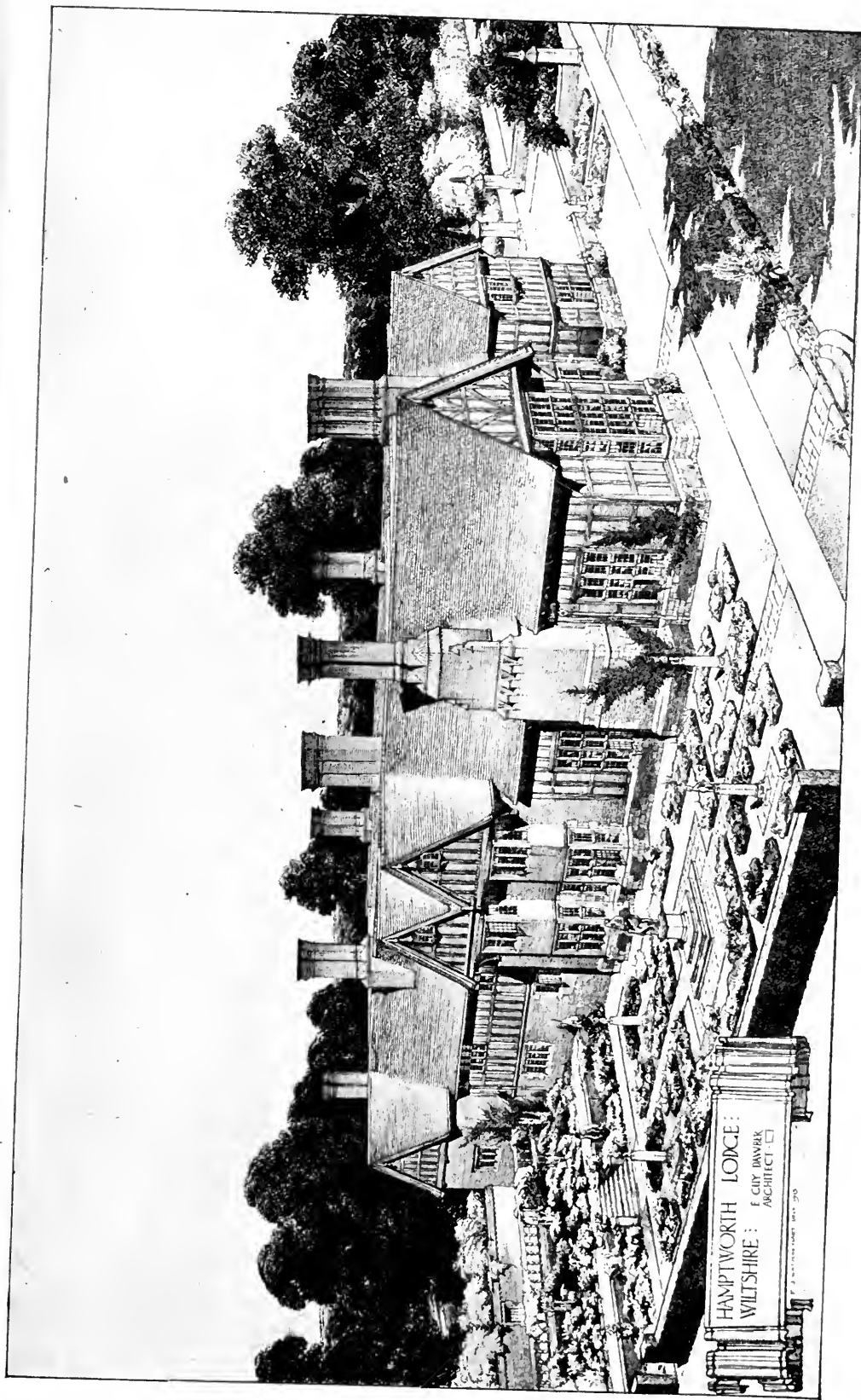
The form of the house at Furze Hill, Kingswood, Surrey (p. 312), was primarily suggested by consideration of the position of the site on high ground sloping towards the south with views of wooded country, and house and garden are designed in a simple English character harmonising with each other and with their surroundings. The walls of the house are rough-casted except to the plinths and chimney caps, which are in grey-brown Sussex bricks. The entrance doorway is of Ancaster stone and the roofs are covered with dark red hand-made tiles. The living rooms are on the sunny side of the house, the cooler or northern side being kept for the kitchen and its offices. The staircase within the hall leads to a gallery or corridor looking down into the hall and has an arched plaster ceiling. The hall, staircase and drawing-room are panelled, all in a white or plain light colour, accentuating the deep colour of the mahogany and oak chimney-pieces. Mr. H. P. Burke Downing, F.R.I.B.A., of Westminster was the architect for this house.



PLAN OF HAMPTWORTH LODGE, WILTS

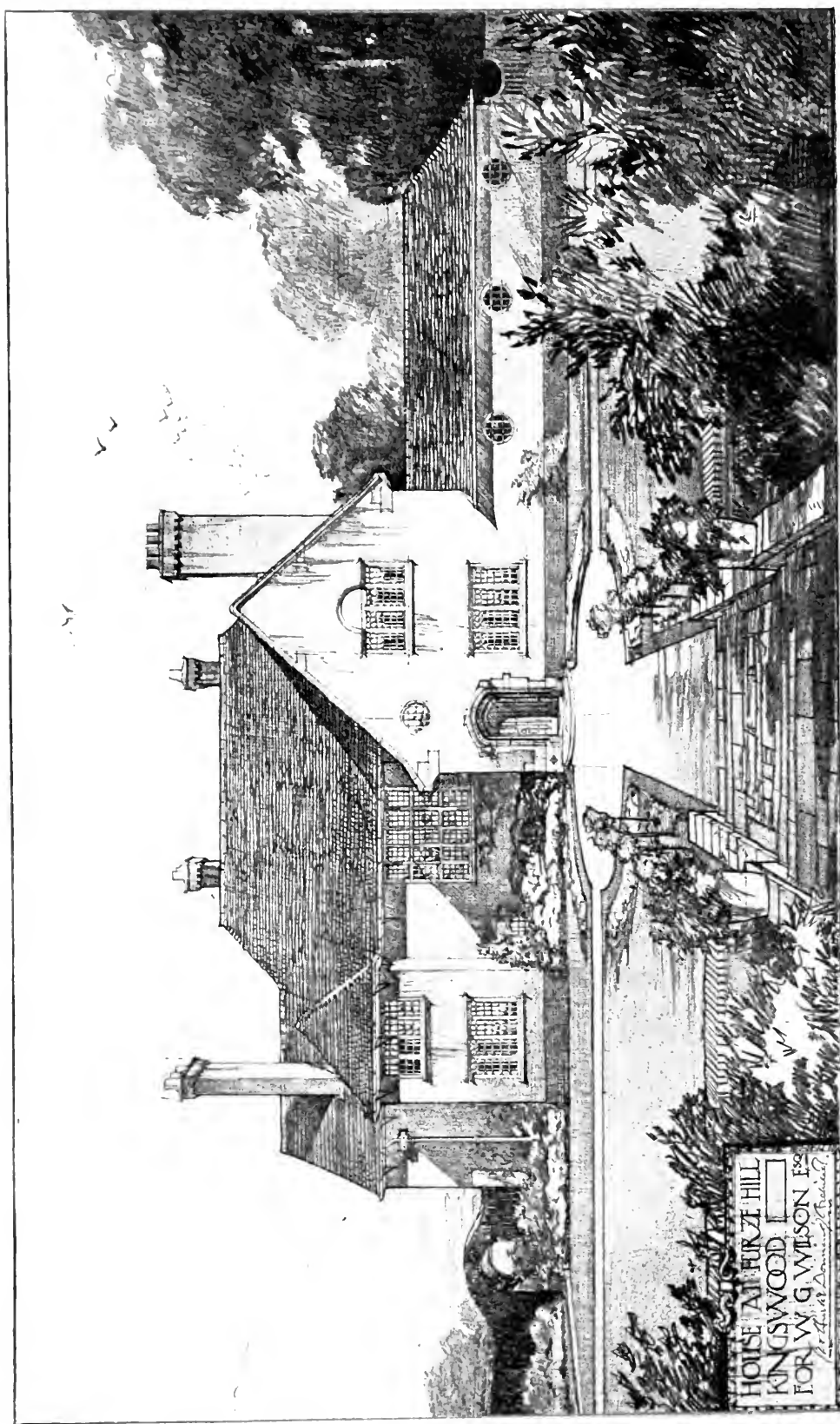
E. GUY DAWBER, ARCHITECT





HAMPTWORTH LODGE:  
WILTSHIRE:  
E. GUY DAWBER  
ARCHTCT

HAMPTWORTH LODGE, WILTSHIRE  
E. GUY DAWBER, ARCHTCT



HOUSE AT FURZE HILL, SURREY. H. P.  
BURKE DOWNING, F.R.I.B.A., ARCHITECT

## The Dating of Japanese Colour-Prints from 1842

### THE DATING OF JAPANESE COLOUR-PRINTS FROM 1842. BY J. J. O'BRIEN SEXTON.

IN June 1909, Mr. J. S. Happer, in the preface to his catalogue of Japanese Colour Prints, second and final portion, announced his discovery of date-seals on prints in the Kokwa and the subsequent eras, and demonstrated that, by their aid, he had been able to differentiate between the work of the two Hiroshiges.

In April 1911, Mr. S. Tuke in like manner, further announced that date-seals were also occasionally found on prints in the first two decades of the nineteenth century.

In the following notes, I propose to introduce two kinds of seals, which are met with from 1842 onwards, and with the aid of facsimile specimens, to explain their meaning and connection with date-seals. These may be conveniently termed "Censors'" seals and the "*Aratame*" seal.

Censors' seals, which are circular in shape, twelve in number, and contain a family name, are first found on prints issued during the "Prohibition Period" referred to by Captain F. Brinkley ("*Japan, Its History, Arts, and Literature*," vol. 7, page 50) in the following words:

"At one time (1842) and that not by any means the Golden Age of the Art, the Yedo Government, in a mood of economy, deemed it necessary to issue a sumptuary law prohibiting the sale of various kinds of chromo-xylographs—single-sheet pictures of actors, danseuses, and 'dames of the green chamber': pictures in series of three sheets or upwards, and pictures in the printing of which more than seven blocks were used. The prohibition held for twelve years only—"

Through the courtesy of Mr. Hogitaro Inada, I have obtained a copy of an extract from "*Zoku Taihei Nempō*," containing a prohibition which is probably that referred to by Captain Brinkley; yet, whilst it agrees in most particulars with his account, there are important differences. It also contains much that is not mentioned by him at all.

The following is a summary of this interesting document: "On the 4th day of the 6th month, 1842, the Yedo Machi Bugyō issued a proclamation to the effect that the sale or purchase of single-sheet prints of actors, courtesans, geishas and such like, being detrimental to morals, no new blocks for the same were to be made; nor were pictures of these subjects already in stock to be bought or sold. Moreover, picture-books known as *Atawasetaba* (miscellaneous collections), often containing

long and intricate descriptions of the plots of plays, accompanied by portraits of actors, and bound in coloured covers and enclosed in painted wrappers, on which much time and labour had been uselessly expended, and which were sold at a high price, were not to be bought or sold. Henceforth, subjects calculated to instil into young people's minds good moral precepts, such as loyalty, filial piety, chastity &c., were to be chosen; written descriptions of pictures were to be abbreviated; no useless labour was to be expended on the covers and wrappers, and the use of colours thereon was strictly forbidden. All new publications were, on completion, to be submitted for 'Examination' (*Aratame*) to the 'Machi Toshiyori'; but no series of pictures of more than three sheets nor books of an obscene character were to be permitted for sale.'

It will be seen that instead of three-sheet prints being banned, they were on the contrary allowed. This is fully borne out by the enormous number of triptychs bearing Censors' seals which appeared during the prohibited period. The most important point, however, and one not mentioned by Captain Brinkley, is that men were actually appointed to examine all new publications. (The "*Machi Bugyō*" was a sort of governor with administrative and judicial functions. The "*Toshiyori*" were counsellors or advisers to the "*Nanushi*" or Mayor.)

In the 11th month of the same year (1842), a second proclamation was issued by the same authority to the effect that—"Illustrated Books and series of pictures of more than three sheets were strictly forbidden: the colour blocks were to be limited to seven or eight: the price of single-sheet prints and fan-leaves was not to exceed sixteen *sen*. Pictures such as the Tokaido, Hakkei, Junikei, Rok'kasen, and the Shichi Kenjin, were not included in the prohibition. At the same time it was enjoined that such pictures should be made gradually in sets of three at a time, each sheet being marked 1, 2, 3: and pictures of an indecent character were, of course, strictly prohibited."

A note which follows states that the evasion of these orders, brought with it punishment in one case at least. The culprits were the artist Sadahide, the publisher Sakurai Yasube and his five assistants. They were found guilty of making and selling, without its having been first submitted for examination, a caricature of Kuniyoshi's well-known print of Minamoto Raiko and the Earth Spider. The artist was fined 5 *yen*, and the others 3 *yen* each, while the amount realised by the sale of the print was confiscated. This took place on the 26th day of the 12th month, 1843.

## The Dating of Japanese Colour-Prints from 1842

Before coming into possession of these proclamations, I had discovered a few prints with the seals of the censors, "Murata" and "Kinugasa" and "Hama" and "Makin." Underneath their names I had found an oval-shaped seal reading *Aratame*. Now the meaning of this combination can only be "examined by" Murata, Kinugasa, &c. This fact, together with the subsequent discovery of the proclamation already quoted, by which censors were appointed, leaves us in no doubt but that these men were the "Toshiyori" referred to therein. If further proof be needed, it may be found in the fact that these Censors' seals are found on prints issued by *different* publishers during the prohibited period of twelve years, thus excluding the possible theory that the men whose names they contain were in some way or another connected with the production of the prints.

We may now proceed to touch upon the *Aratame* round seal, which came into use in this form during the 11th month of 1853, when the Censors seals were discontinued.

It will be noticed that, from some day in the 11th month of 1853 till the end of 1857, a round *Aratame* seal always accompanies an oval or more rarely a heart-shaped date-seal. Its meaning is "examined." We may therefore presume that though the examination of prints by the "Toshiyori" was discontinued, yet this duty must have devolved upon some other person, possibly the publisher himself. However that may be, it is rather with its use in aiding us to date prints that we are concerned.

In the Horse year of 1858, the oval date-seal alone is found. Amongst the numerous prints testifying to the accuracy of this assertion may

CENSOR'S SEALS.			
Names.	Modern FORM.	Ancient FORM.	Seal.
MURA	村	村	
YOSHI-MURA	村吉	村吉	
MURA-MATSU	松村	松村	
MURA-TA	田村	田村	
TA-NAKA	中田	中田	
YONE-HARA	原米	原米	
FOKU	示畠	示畠	
WATARU	渡	渡	
WATANA-BE	邊渡	邊渡	
HAMA	濱	濱	
MA-KIN	金馬	金馬	
KINU-GASA	笠衣	笠衣	

Duodenary Cycle.				
A.D.	Zodiacal Names		Zodiacal Signs	
Intercalary Mos.	English.	Japanese	Modern	Ancient
1804 1816 1828 8	Rat	Ne	子	子
1840 1852 1864 2				
1805 1817 1829 8	Ox	Ush	丑	丑
1841 1853 1865 1				
1806 1818 1830 8	Tiger	Tora	寅	寅
1842 1854 1866 7				
1807 1819 1831 8	Hare	U	卯	卯
1843 1855 1867 9				
1808 1820 1832 8	Dragon	Tatsu	辰	辰
1844 1856 1868 4				
1809 1821 1833 8	Snake	Mi	巳	巳
1845 1857 1869 5				
1810 1822 1834 8	Horse	Uma	午	午
1846 1858 1870 5				
1811 1823 1835 8	Ram	Hitsuji	未	未
1847 1859 1871 7				
1812 1824 1836 8	Monkey	Saru	申	申
1848 1860 1872 3				
1813 1825 1837 11	Cock	Tori	酉	酉
1849 1861 1873 4				
1814 1826 1838 8	Dog	Inu	戌	戌
1850 1862 1874 8				
The years in which Intercalary months are found are underlined and the month is placed under the line.	Boar	I	亥	亥

# The Dating of Japanese Colour-Prints from 1842

NUMERICAL TABLE.												THE ARATAME SEAL.				
Shō	正	正	四	四	6	六	六	9	九	九	U	卯	卯	Modern	改	Accompanies the Censor's seals "Examined" by...
2	二	二	4	四	7	七	七	10	十	十	Uru	閏	閏	Ancient	改	Accompanied old date-seals from 1853, 11 <sup>th</sup> month "Examined" by...
3	三	三	5	五	8	八	八	12	十二	十二	Intercalary full and abbreviated.			改	Intercalary full and abbreviated. Also in the 5 <sup>th</sup> month of 1857	

SPECIMENS OF DATE-SEALS IN FACSIMILE.						
1. Rat 2. = 1804. On print by Utamaro I.	8. Dog = 1814. By Kunisada.	15. Hare 2, aratame = examined 1855	22. Rat 5 = 1856	29. Ram Shō aratame = examined January 1859.	36. Monkey Uru 3, aratame = 1860, 3 <sup>rd</sup> intercalary.	43. Boar Shō (year) aratame = examined Boar (year), January 1863.
2. Tiger 11. = 1806. On print by Hidemaro.	9. Dog 7. = 1826. By Kunisada.	16. Aratame Tiger 4 = 1854.	23. Aratame Tiger Uru 7 = 1854.	30. Ram 2 = 1859, 2 <sup>nd</sup> (month)	37. Monkey 12 aratame. = 1860.	44. Boar 8 aratame = examined on Boar (year) 8 <sup>th</sup> (month) = 1863.
3. Hare 7. = 1807. By Utamaro II.	10. Rat 5. = 1852. Hama Makin.	17. Dragon January = 1856.	24. Aratame Hare 5. = 1855.	31. Ram 5 = 1859, 5 <sup>th</sup> (month).	38. Monkey 9 aratame. = 1860.	45. Rat 3 aratame = examined on 3 <sup>rd</sup> month 3 <sup>rd</sup> (year) = 1864.
4. Hare 4. = 1807. By Toyokuni I.	11. Rat Uru. = 1852. (reversed)	18. Snake 9 = 1853.	25. Aratame Snake 12 = 1857.	32. Ram 9 = 1859, 9 <sup>th</sup> (month)	39. Cock 5 aratame = examined 1861 5 <sup>th</sup> (month)	46. Rat year Shō aratame (reversed) = January 1864.
5. Dragon U (2nd) April. = 1808. By Toyokuni I.	12. Rat 10 = 1852.	19. Snake 3 = 1853	26. Aratame Snake Intercalary 5 = 1857.	33. Ram 10 reversed = 1859, 10 <sup>th</sup> (month)	40. Cock 9 aratame = examined on 1861, 9 <sup>th</sup> month.	47. Hare 2 aratame = Hare (year) 2 <sup>nd</sup> month examined = 1857.
6. Snake 6. = 1809. By Toyokuni I.	13. Hare 10 = 1853.	20. Aratame Snake 11 = 1853	27. Uru 5 aratame (Intercalary 5 <sup>th</sup> month examined) = 1857.	34. Monkey Shō = January, 1860.	41. Dog 12 aratame = examined on 12 <sup>th</sup> month, 1862	48. Dragon 12 aratame. = Dragon (year) 12 <sup>th</sup> month examined. 1868.
7. Snake 7. = 1809. By Utamaro II.	14. Tiger 10 or Shō = December, 1854.	21. Aratame Snake 11 = 1853	28. Horse 8 = 1858.	35. Monkey 3 aratame. = examined on 3 <sup>rd</sup> month 1860.	42. Dog Uru 8 aratame = examined on Intercalary 8 = 1862	49. Snake 2 aratame = Snake (year) 2 <sup>nd</sup> (month) examined 1864.

Erratum.—In specimen No. 27 the date 1857 should read 1865

be mentioned Hiroshige's "Hundred Views of Yedo," "Thirty-six Views of Fuji," and Kunisada's "Memorial Portrait of Hiroshige." The inference is, that, during this year, the use of the *Aratame* seal was suspended, but I have not yet been able to ascertain why. In the Rat year, 1859, and the subsequent years, *Aratame* is incorporated with the date in one round seal. The oval date-seal is, as far as my investigations go, very rarely found from 1842 to 1851 inclusive. It makes its first regular appearance in the Rat year of 1852.

When an undated print has one or two of the Censors' seals (for they are always found singly or in pairs), we are able to place the date of its execution between the 4th day of the 6th month of 1842 and the end of 1851. In many cases, however, we can by a knowledge of other facts, narrow down this interval of nine and a half years considerably. Let us take for example, a print with a seal of the censor "Tanaka" and the signature of the artist "Kōchōrō Kunisada." We know that the latter dropped this signature on the 7th day of the New Year 1844. Hence the date must be between the 6th month of 1842 and the latter date.

When a print bears a date-seal as well as Censors' seals, we can date it with absolute accuracy. For instance, the seals of "Fuku" and "Muramatsu," accompanied by the date-seal of Rat 4, gives the 4th month of 1852, as no other Rat year occurs in the period during which Censors' seals were used.

If one of the zodiacal years and an *Uru* or "Intercalary" month are observed in a seal, these alone, apart from the presence of Censors' or *Aratame* seals, give us the exact date. The reason is that, during the period under consideration, no two of the the same zodiacal year have an intercalary month. Thus Rat, intercalary, must be 1852, as no other Rat year has, during this period, an intercalary month.

When a print has a round *Aratame* seal accompanied by a date-seal, we can accurately determine its date from the fact that such a combination is found only from the 11th month of 1853 till the end of 1857. In like manner, we can accurately date any print on which are found the date and *Aratame* seals incorporated in one round seal, as it is only from the beginning of 1859 onwards, that such incorporation takes place.

When therefore a date-seal bears no zodiacal year sign, but only the *Uru* character followed by a numeral, we can determine which year is meant by noticing whether it is accompanied by or *incorporated with* the *Aratame* seal. Thus *Uru* five when *accompanied by* the round *Aratame*

seal must be 1857, as this is the only year in which an intercalary 5th month occurs during the period when the round *Aratame* seal accompanies the date-seal. If, however, *Uru* five is incorporated with the *Aratame* seal in one round seal, the date must be 1865, as this is the only intercalary 5th month after such incorporation.

In order to understand the seals which accompany these notes, a few words are necessary regarding the months. The Japanese characters for years and months are never expressed, being always understood: and the following explanations will be placed in brackets. Each month has not only a numeral, but also a name. In the first month, the numeral for one (*Ichī*) is not used, a character reading "*Shō*" being employed instead. Thus a date-seal with the characters *Ushi* and *Shō* means Ox (year), January (month). The numerals representing the 3rd and the 5th to the 9th months, are used in both the ancient and modern forms.

The 4th month is generally represented by its ancient or modern numeral, the former of which is easily confused with the ancient form of six. The difference between the two may be detected by the absence in four of the small vertical stroke, which is the characteristic of six. Occasionally, however, we find that the name of the 4th month, *U(-zuki)*, April, is used in place of the numeral. For example, the characters *Tatsu-U* mean Dragon (year), April (month). This form is, however, very rare after 1842. The 10th and 11th months are represented by their numerals. The 12th month is generally represented by its numeral, which is, however sometimes replaced by a character called *Goku* (*getsu*) or *Shiwasu*, which corresponds to our December. This character is the Sinico-Japanese pronunciation of a seal familiar to all collectors of Japanese colour-prints in the round seal found on almost every print which does not bear either Censors' or *Aratame* seals. (It should be noted that those prints which were in stock on the date of the first proclamation, have both the Censors' seals and this one, thus enabling us to assign their approximate date of execution to the first half year of 1842.) This *Goku* seal is pronounced in Japanese proper "*Kiwame*," and has been variously interpreted as "of special quality," "of the highest excellence," "a fine impression," &c. One of its meanings is "the limit," and it is in this last sense that it is used in representing December, *i.e.* the limit month.

The *Uru* or intercalary month is written either in its full or in its abbreviated form. In the latter case, the interior portion of the full character is used.





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"MONTEZUMA." FROM  
THE OIL PAINTING BY  
CHARLES RICKETTS





"THE MOUNTAINS OF ARRAN." FROM THE  
OIL PAINTING BY D. Y. CAMERON, A.R.A.



"THE TOWER BRIDGE" (WOOD-ENGRAVING IN COLOUR)  
(*International Society*)

BY EMILE A. VERPILLEUX

In conclusion, I would point out that it is only the *presence* of the Censors' or *Aratame* seals, which affords us proof of the approximate or actual date of a print. Their absence may be negative evidence, when other data are available. A knowledge of such data requires, however, a special study, the discussion of which is beyond the scope of these notes.

J. J. O'B. S.

## STUDIO-TALK.

(*From our Own Correspondents.*)

LONDON.—The exhibition of the International Society of Sculptors, Painters and Gravers at the Grosvenor Gallery is to be highly commended as a gathering of sound and sincere artistic production. What things there are in it that can be objected to as technically extravagant and lacking in genuine inspiration are too few to weaken the favourable impression created by the collection as a whole, and have, moreover, been discreetly placed

in positions which prevent their being obtrusive. In the arrangement of the display there has evidently been an intention to make most prominent those works which are distinguished by legitimate originality, and which bear the stamp of a sanely personal intention. Many admirable productions of this type are presented.

In *The Mountains of Arran*, a landscape splendidly designed and very finely treated, Mr. Cameron is quite at his best as a painter of Nature's decorative aspects: Mr. Orpen's exquisite study of subtle tones, *Afternoon Sleep*, is one of his most fascinating records of acute observation: Mr. Glyn Philpot's *The Feast of Belshazzar* has a masterly executive quality and shows a rare power of invention; Mr. Charles Ricketts' *Montezuma* is an impressive rendering of a dramatic moment: Mr. Jamieson's *Summer Afternoon in a well-known Garden* is unusually satisfying in its brilliant freedom of statement: and Mr. Nicholson's *Portrait* is in the highest degree convincing as a shrewd note



"THE CONVALESCENT" (PENCIL AND WATER-COLOUR)  
(International Society)

BY HAZEL LAVERY

of character. With these must be counted Mr. Oliver Hall's magnificent landscapes, *Arignon* and *Looking across Morecambe Bay from above Carnforth*, Mr. G. F. Kelly's well-restrained studies, *The Basket Maker* and *The Third Floor Back*, Mr. E. A. Walton's delicate records of nature, *Fishing* and *Farmsteading*, and a cleverly painted interior, *St. Margaret's*, by Mr. F. H. Newbery.

Besides these there must also be noted the mountain studies of Mr. Lavery, Mr. A. S. Hartrick's *Vagabond*, Mr. Peppercorn's sombre and dramatic *Breezy Day*, Mrs. Starkie Rackham's *Lady in Black*, Mr. Moffat Lindner's *After Sunset*, Mr. Spencer Watson's expressive sketch,

*Engstlen Lake*, the portrait study, *The Necklace*, by Mr. Ludovici, and the *Grey Day* by Mrs. L. Knight, all of which add definitely to the interest of the exhibition; and two canvases by deceased painters, the brilliantly handled interior, *The Red Chair*, by A. Stevens, the Belgian, and *The Bather and the Griffon* by Renoir. The smaller things which have a right to consideration are very numerous; they include water-colours by Mr. W. Russell Flint, Miss L. Blatherwick, Mr. Lee Hankey and Mr. Anning Bell, a pencil and water-colour drawing, *The Convalescent* by Mrs. Lavery, lithographs by Mr. Pennell, drawings by Mr. G. W. Lambert, Mr. Glyn Philpot and Mr. Hartrick, and colour-prints by Mr. Morley Fletcher, M

Emile Verpillieux and Mr. A. W. Seaby. There is, too, a fair amount of interesting sculpture by M. Rodin, Sir C. Holroyd, Mr. W. Reid Dick, Mr. Glyn Philpot, Mr. John Tweed, Mr. F. Derwent Wood and other artists.

The summer exhibition of the Royal Society of Painters in Water-Colours is now in progress. This cannot be said to be one of the most successful of the society's exhibitions. It owes its interest almost entirely to a few rare pieces of work by acknowledged masters, such as Mr. John S. Sargent's *Fountain*, a water-colour which must be rated with his best achievements, Mr. Charles Sims's *Breaching*, and Mr. D. Y. Cameron's *Mountain Tops, Arran*, three remarkable works of art to be put forward in one exhibition—and they are not the only works shown by their exhibitors. The search for that evidence of rejuvenation which a season or two ago seemed apparent in the Old Water-Colour Society, meets with scant reward on this occasion. The presence of work by Mr. Clausen, Mr. Hughes-Stanton and Mr. Francis James, always counts for a great deal, but

Mr. H. S. Hopwood is not represented, nor Mrs. Laura Knight, and we miss one of those finely imaginative decorations in which the distinguished talent of Mr. R. Anning Bell generally expresses itself. Sir Harry Johnston, an honorary member, helps the exhibition immensely this year with his *Crested Ibis* and *Toco Toucans*; in these we have the learning of a great naturalist and traveller, but what is more to the purpose in the circumstances, they are pictures which lack nothing in regard to style and fine achievements of colour. Mr. H. Hughes-Stanton's *Evening—Road to the Sea* is very representative and Mr. Alfred Parsons's *The Sentinels—Bredon* is by far the best piece of work sent in by the older school of water-colourists. Other pictures of interest are Mr. A. S. Hartrick's *Salmon Pool, Rothiemay*; *The Ferry Boat*, by Comm. Walter Crane; *The Farm Pond*, by Mr. S. J. Lamorna Birch; *Rowallan Castle*, by Mr. James Paterson; Miss A. M. Swan's *Anemones*; *Roseheartly*, by Mr. R. W. Allan; Mr. Walter West's *Springtime in Italy: A Spring Study*, by Mr. Herbert Alexander, and *The Heron*, by Mr. Edwin Alexander.



PORTRAIT OF A LADY

(See p. 323)

BY LAURENCE ROE

Even more than the Old Water-Colour Society, the Royal Society of British Artists rely upon one or two members for the attractiveness of their exhibition. In their large gallery *The Souvenir of the Goya Ball* by Mr. Joseph Simpson, and *Early Morning* by the President, Sir Alfred East, are works which if taken away would put out the light of the whole room, so vital are they in contrast with their surroundings. Mr. Fred Leist's *Blue and Silver*, Mr. Stephen Reid's *An Edition de Luxe*, Mr. F. F. Foottet's *Ponte Vecchio, Florence*, and Mr. Elphinstone's *The Round Pond*, excellent as they are, together with one or two other works, are not sufficient to provide Mr. Simpson's and the President's pictures with the support from their surroundings they deserve in this the best room of the society's show. In other rooms Mr. R. G. Eve's portrait sketch of *The Rt. Hon. Sir H. Cozens-Hardy*, Mr. Louis Richter's *The Younger Miss Blossom*, Mr. Carruthers Gould's *Beside the Stream*, Mr. J. W. Schofield's *Silver and Blue*, Mr. John Muirhead's *Twixt the Gloaming and*

*the Mirk*, and some small canvases by Mr. Sheard are the most interesting features.

Miss Sylvia Gosse is an artist who uses the pencil with great delicacy and whose drawings have the peculiar fascination which so often belongs to the realism of imaginative artists when they prefer realistic subjects to what are generally called imaginative ones. Miss Gosse has lately shown a collection of her pencil drawings with some lithographs and etchings at the Carfax Gallery.

At the Baillie Gallery exhibitions of Mr. Arthur Streeton's work and that of Miss Estelle Rice have recently been held. Mr. Streeton exhibited bold and direct impressions controlled by a highly conscious regard for decorative composition. The artist has the traveller's gift of appreciating to the full differences in the character of landscape in the scenes which he depicts in various parts of Europe. Miss Rice makes everything in nature conform to a fine conception of what its colour and charac-

ter should be in her painting. Her exhibition was very well hung and we have not seen the Post-Impressionist aims which she avows presented so advantageously in any similar exhibition.

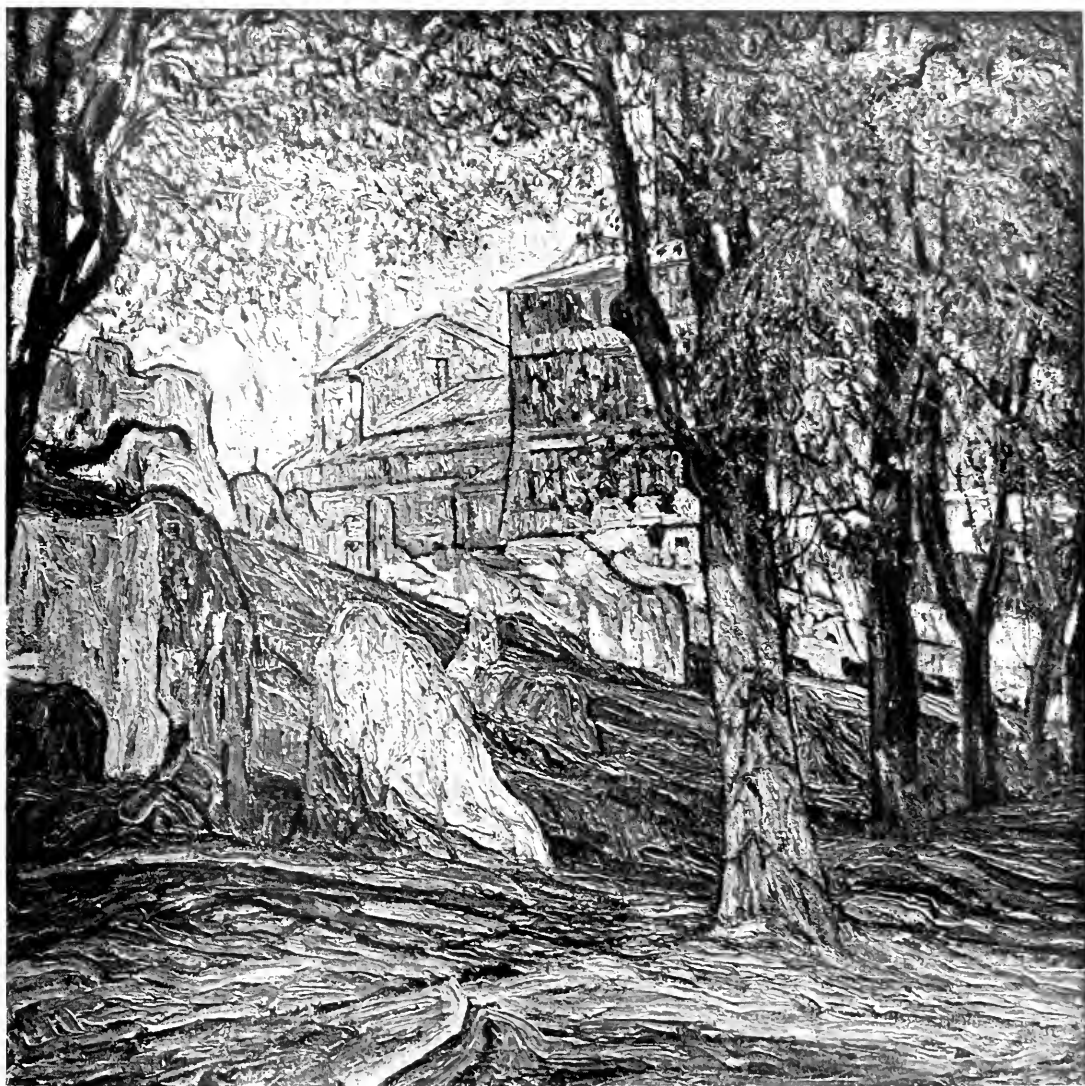
Lovers of Turner's water-colours, and they are legion, should not miss seeing the magnificent collection of over one hundred drawings now on view at Messrs. Agnew's galleries, 43 Old Bond Street, in aid of the Artists' General Benevolent Institution. Here are to be seen many of the master's finest works executed in the medium in which his art found its most perfect expression. It is impossible to consider here in detail the numerous superb drawings in this notable exhibition. They include such glorious and well-known masterpieces as *The Red Rigi*, *The Blue Rigi*, *Splugen Pass*, *Crook of the Lune*, and several of the Farnley Hall drawings, many of which appeared in the volume on that collection published by THE STUDIO last year. Among the earlier works being shown at Messrs. Agnew's *The Archbishop's Palace*,



"WINDSOR CASTLE"

(See *Paris Studio-Talk*, p. 324)

BY GEORGE OBERTEUFFER



"RUINES ROMAINES"

(See next page)

FROM AN OIL PAINTING BY ABRAHAM MANIEVITCH

*Lambeth* (1790), the first work exhibited by Turner at the Royal Academy, will have a special interest for the student.

Mr. Max Beerbohm has been holding an exhibition of new caricatures at the Leicester Gallery. Since he last exhibited in London, Mr. Beerbohm has corrected his methods and it is now much more easy to appreciate the full extent of his artistic equipment. He hardly ever finishes a caricature or adds colour to it without a concern for its purely decorative result that is worthy of an artist of Japan. It is right that his art should be solicitous in trifles, since it deals in refinements of satire. Mr. Beerbohm's power of bringing out character in portraits increases and he is always at his best with innuendo.

**B**RIGHTON.—Local art circles suffered a serious loss by the death of Laurence Koe, which took place in January, when the artist was in the very prime of life. He first studied at the Brighton School of Art and afterwards entered the Royal Academy Schools. His picture *Venus and Tannhauser* when exhibited at the Paris Salon in 1890 gained for its author a gold medal. The imaginative vein which found expression in this work was followed up in later years and the artist also achieved a considerable reputation as a painter of portraits. He was of a retiring disposition and being under no necessity to paint for a living he did not seek publicity for himself or his work, which, however, when shown at Brighton exhibitions was always keenly appreciated.





"SOLEIL DE PRINTEMPS"

FROM AN OIL PAINTING BY ABRAHAM MANIEVITCH

PARIS. — Amongst the work of the younger American Painters in Paris who within the last few months have made remarkable progress, the *Windsor Castle* by George Oberteuffer, reproduced on p. 322, is an excellent example. It is one of his many canvases executed in England last year despite the weather, which was unfavourable to open air painters. There is an old Scotch saying that—"It is an ill wind that blows nobody good." In the case of Mr. Oberteuffer the wet days made him rely more on his memory than he had in any of his previous work, with the result that all his latest attainments exhibit a greater dignity, quality of colour and personality: some of his most recent, including a large and really masterly achievement in the canvas of *Notre Dame* and a smaller one,

*La Place de la Concorde*, are exceptionally fine in colour.

The recent exhibition of the collective works of Abraham Manievitch brought together under the organisation of Monsieur Jacques Bramson in the Durand-Ruel galleries was markedly notable for its striking individuality. With the exception of two canvases exhibited in the Société Nationale's Salon last year, this was the artist's first appearance in Paris. On entering the exhibition the first impression was one of scintillating colour, light, and detail, the detail vanishing on closer inspection into an intricate maze of line revealing the artist's joy in portraying interlacing branches, veiling villages in early spring sunlight and snow. Here was the work of an artist who sacrifices nothing in his art to



## Studio-Talk

technique or colour alone but with a uniform mastery and combination of each separate symbol achieves a unique greatness of expression, retaining in all instances the many vital qualities that so many others have discarded in their scientific search for art.

To those who would seek to trace influences of past masters, Manievitch's early training gives little clue. Having studied in the School of Arts and Crafts at Kieff in Russia, the land of his birth, he afterwards spent a year in Munich, and made a few sojourns here and there amongst other artistic circles. His works done during these periods show no signs of his having absorbed other personalities than his own. In his exhibition I noticed canvases dating ten years back, side by side with those of to-day, each manifesting a rare power of expression which could not fail to make a lasting appeal to unbigoted artists and critics alike.

Many of the photographs of his work at my disposal had not quite achieved the true relative colour-values and for that cause other more representative works than those illustrated suffer in reproduction in black and white. E. A. T.

Who is there that does not remember the memorable successes gained by Juana Romani at the Paris Salons, at the moment when her marvellously gifted artistic talent first unfolded itself with flower-like naturalness and with the same simple joy in being able to charm the beholder? A virtuoso in technique and in colour, Juana Romani would seem surely to have wrested from the master painters of Italy some of the secrets of their palette. It is not too bold an assertion to make, that she combined in her work a measure of the charm and seductive appeal of the Venetian painters with something of the magnificence and opulent sumptuousness of

certain of the Flemish masters. And still from her palette—a palette sparkling with that brilliancy of colours with which she set out—there come new works to delight the numerous admirers of her work.



"PRIMAVERA" (SPRING)  
(In the Musée du Luxembourg, Paris)

BY JUANA ROMANI

The genre pictures and studies of heads painted by Juana Romani are many in number and most attractive. The readers of THE STUDIO will find here certain reproductions of works which by their originality, their charm, and by their strange beauty have contributed to the success of their author; *Primavera*, now in the Musée du Luxembourg, *Desdemona*, *Titianella*, and *Rêverie*. Among other works should be mentioned *Salomé*, also in the Luxembourg, *L'Infante* and *Fleur des Alpes*, both in the Art Gallery of Mulhouse, *Printemps*, *Angélique*, *Hérodiade*, *Sainte-Madeleine*, *Manuella*, *Judith*, *Fille de Theodora*,

*Femme surprise, Giovannella, etc.* To this enumeration must also be added certain portraits, very graceful in technique and of a mastery which is quite personal to this artist. Such are the portraits of the *Princesse Murat*, of the *Duchesse de Palmella*, *Mlle. de Luxnes*, *Mlle. Gibson*, *Mme. Prétet*, *Mlle. Guillemet*, *Mme. Hériot*, *Mme. de Lurey*, of the *Comtesse de la Briche*, of *Mme. Claire Lemaitre*, and of *M. Roger Gouri de Vasselac*.

Juana Romani-Carlesimo, mindful of all she owes to her origin, has out of her private purse founded a School of Drawing and endowed an annual prize at Villettri in Italy, her birthplace, where one of the streets has been named after her. May we not express the hope that this sympathetic artist may find ever renewed interest in her work and so continue to follow out her brilliant destiny?

L. H.

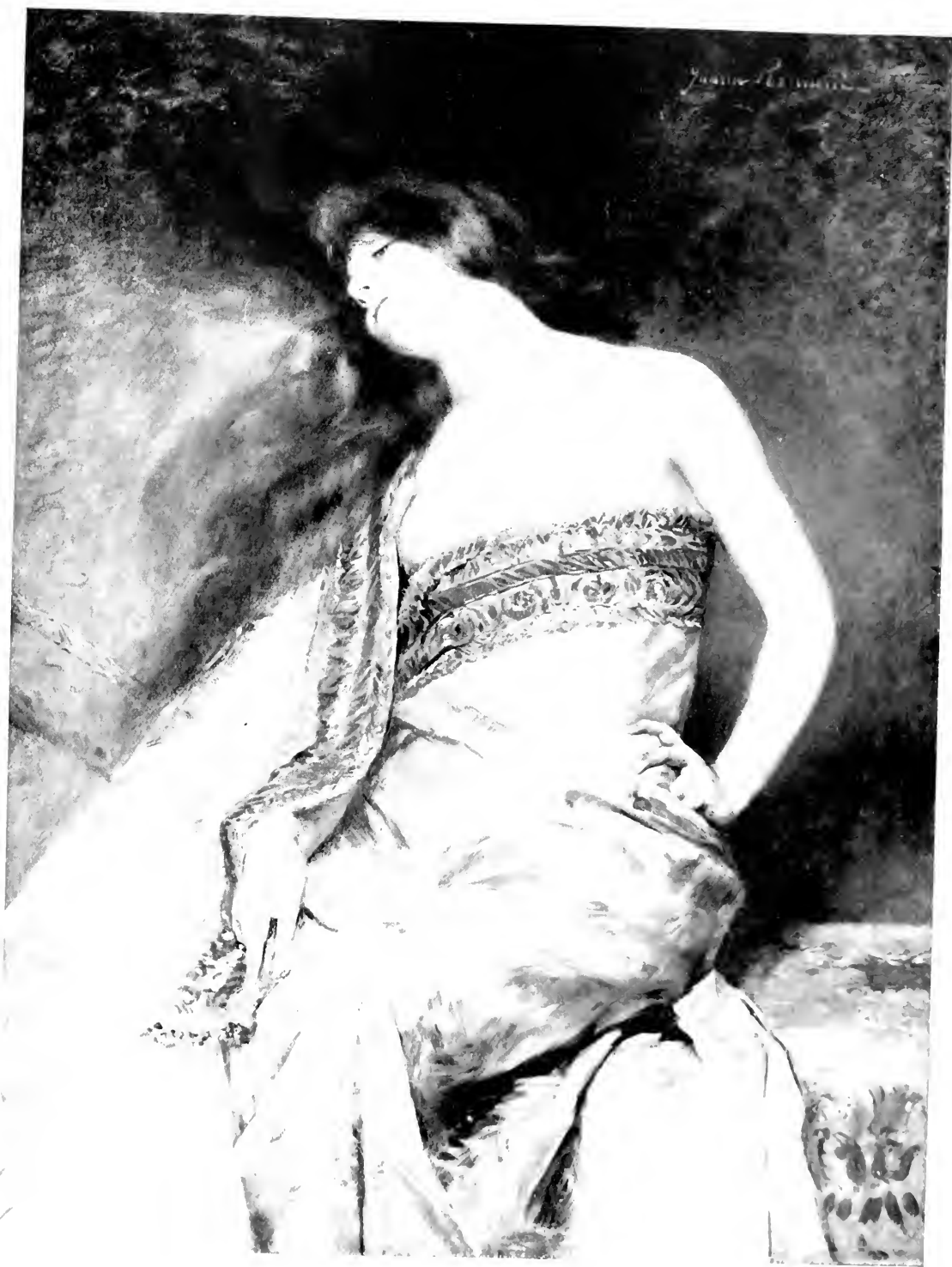
also prominent in figure compositions, whilst the strangely modern classicist Zwintscher and the sympathetic student of character Schulte im Hofe and the expressive Stuck upheld their qualifications in portraiture. Animal painting was well represented by such widely different exponents as Frenzel and Zügel, and modern interior genre by A. von Brandis. The quiet charm of the landscapes of Thoma and Schönleber was most persuasive; decorativeness coupled with sympathetic realism won admiration for Jacob, Bracht, Dill, Langhammer, Kayser-Eichberg, and U. Hübner; while Klinger delighted the spectator by his nobility of conception, and Hagemeister by his interpretation of marine aspects. Older academicians like Count Harrach and Meyerheim corroborated the favourable impression of the whole, and the modernists were characteristically represented in Liebermann, Corinth, Putz, Lepsius,

BERLIN. — The twenty-fifth year of the Emperor's reign has been celebrated at the Royal Academy here by an exhibition in which an effort was made to represent contemporary German art of the first order in all its variety. Under the presidency of the newly elected Prof. Ludwig Manzel the barriers dividing academicism and secessionism were discarded, and acknowledged representatives of the different modes of expression were enabled to compete freely. Works which had profited only cautiously by impressionism or expressionism made the best showing. Hugo Vogel was represented by a realistic genre whose monumental size helped to emphasise qualities of dramatic fervour. Claus Meyer, Haug, Speyer, von Gebhardt, Bantzer, Bartels, Mohrbutter, and Dettmann were



"DESDEMONA"

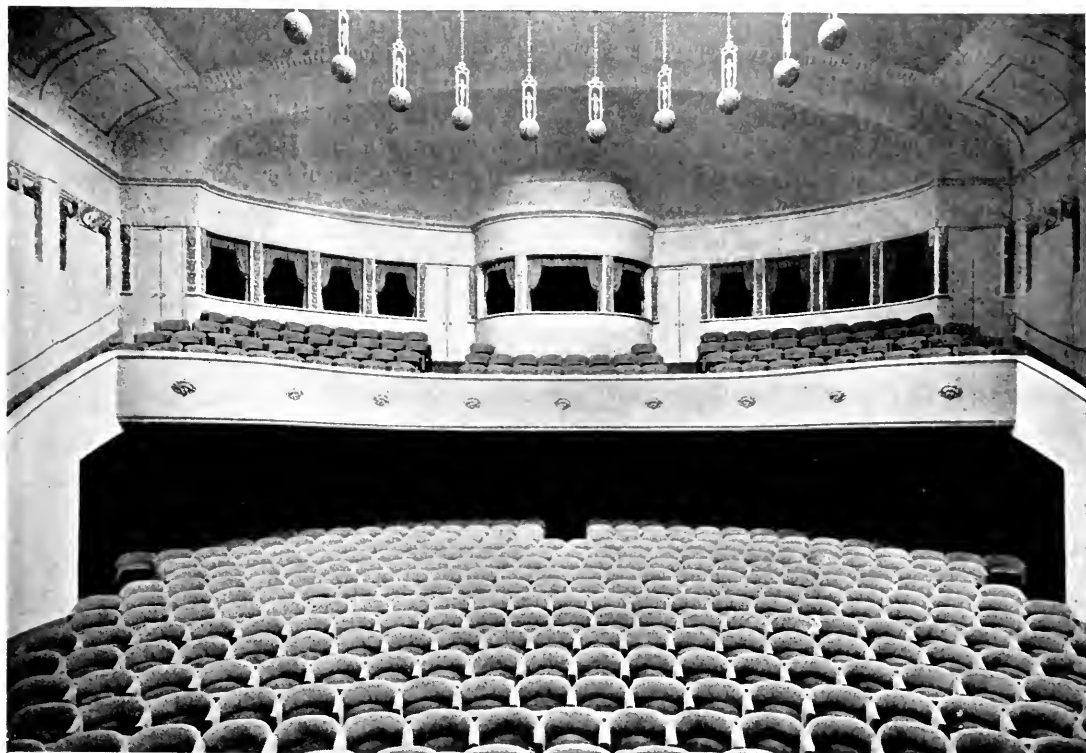
BY JUANA ROMANI



"RÊVERIE" BY  
JUANA ROMANI



TITIANELLA. BY  
JUANA ROMANI



INTERIOR OF A NEW "KINO" THEATRE IN THE WEST END OF BERLIN, DESIGNED BY OSKAR KAUFMANN, ARCHITECT

Gossens, Olde, Mackensen, Kuehl, Clarenbach, and Landenberger. We were indebted to some distinguished foreign members, such as Herkomer, Wauters, and de Vriendt, for the *clous* of the exhibition, the attractions of which were enhanced by graphic contributions from Schmutzer, Koepping, and Orlik. The sculpture reached a high level as represented by Tuaillon, Manzel, Schott, Klimsch, Gaul, Schaper, Kruse, Lederer, Brütt, and Starck.

The architect Oskar Kaufmann has just completed a "Kino" theatre on the Nollendorf Platz in the modern western quarter of Berlin, and in spite of its small size it makes quite a striking figure among the big buildings of the near vicinity. The windowless, box-like form is shaped and ornamented with plastic decorations in such superior taste that in its reserve and elevated style it reminds one somewhat of an ancient temple. In the evening the façade is made particularly attractive by two long narrow stained glass windows which when lit up from the inside glow almost mysteriously, like brilliant coloured posters. The parqueted floor of the "Kino" is on a level with the street pavement, and within the cylindrical vault

of the house two staircases lead up to the dress-circle. All the light comes through the glass roof, which can be entirely opened in summer. The whole interior assumes a distinguished character from its colour-scheme in ivory and violet. The polychrome wood-carvings are by the sculptor Feuerhahn, and the wall pictures as well as the design for the embroidered curtain are by the painter August Unger. The choice of such collaborators corresponds to the artistic standard which the art of Oskar Kaufmann represents.

J. J.

MUNICH.—The Secession winter exhibition afforded an admirable opportunity of taking a comprehensive view of and gaining considerable familiarity with the work of three artists whose productions were here grouped together forming three distinct *ensembles*—Zuloaga with his decorative pictures, the sculptor Flossmann, and the accomplished portraitist Leo Samberger. The visitor to the exhibition had the opportunity of gaining a better comprehension of each artist's work, of penetrating his thoughts and of realising his artistic standpoint.

Samberger paints portraits in a manner exclusively his own. Among the numerous works shown there were to be seen some of his earliest efforts (heads or figure compositions): and the spectator could see how little by little he gained in confidence and could trace the different influences the painter was subject to on the road to that final mastery evinced in his latest portraits.

Having been a student at the Munich Academy of Fine Art under Lindenschmidt—this was about 1885—Samberger took on strongly that tinge of classicism which was then the fashion in the Bavarian capital. Lenbach no doubt interested the young painter by his sensitiveness of observation: Rembrandt, too, must have often inspired his visions, and from the originators of the impressionist movement he received something of their audacity of colouring. From 1887 onward Samberger worked to please himself, taking especially for his models those who were near to him, and the intimacies of whose lives were well known and familiar to him. Hence arises the great charm of so much of his work.

In brief, the artist has succeeded in conquering, as it were, this life which he observes and transcribes upon his canvas, depicting it with spontaneity, audacity or delicacy, and always with a masterly touch now in the rendering of the features, or in the just appreciation of tone values, but all with proper balance and due significance. So he is Impressionist even in his conception, by the tendency of his art which leads him to depict the momentary emotion, by the solidity of his drawings which the colour never breaks down, but is for him, as it were, the particular and significant characteristic of the instant.

traits Samberger finds relaxation in giving free rein to his imagination, in evoking the appearance of some figure of mythology or history, in symbolising some noble idea. His *forte*, however, is the portraiture of men. He is unquestionably one of the most distinguished among contemporary painters.  
F. Gos.

**V**IENNA.—The picture *Gipsy Women*, by Heinrich Gollob, reproduced on p. 332, was in the winter exhibition of the Secession, a notice of which, with reproductions of other prominent works shown therein, appeared in the last number of THE STUDIO.

**B**UDAPEST.—A collective exhibition of the works of the late Lajos Bruck was held a short time at the Royal Academy in this city. These included paintings, drawings and sketches, the motives being highly



Between painting por-

PORTRAIT

BY LEO SAMBERGER





PORTRAIT OF PROF. BRADL  
BY LEO SAMBERGER





"GIPSY WOMEN," BY  
HEINRICH GOLLOB

*(Vienna Secession)*

## Studio-Talk

varied and taken from the different countries in which this artist spent so great a part of his life. He was well known in art circles in Paris and London, for he had gained honours there as well as in his own country, Hungary. It was in 1887 that his *Quartette*, a group consisting of Joachim, Strauss, Piatti and Ries, won him success at the Academy, and he became a much talked about man. The following year his *Homeless* was one of the chief features at the Academy exhibition.

Bruck spent eight years in London, and his sojourn was very successful. In Paris he was awarded medals and other honours. His work is to be seen in various public galleries and private collections in Europe and America. During the last years of his life he resided in Budapest, and visited the most remote parts of Hungary for subjects; he was, in fact, one of the first to show what a rich and varied field this country is for the artist. The exhibition was a surprising one, for though the Hungarians were aware that they had in Bruck an artist of un-

questionably great talent, still, as he rarely exhibited they had little knowledge of the extent of his field of work, though the general high quality of it was always rightly estimated. Munkacsy was the first to recognise this, and it was he who launched him on his career as an artist. This was in Venice, whither Bruck had gone after passing through the Budapest schools and the Vienna Imperial Academy.

Lajos Bruck was an artist of fine sentiment and imagination and had that rare gift of investing his subject with his own personal touch, translating it as it were into his own language. He was particularly successful in depicting the bustling activity of a market-place and always managed to portray its atmospheric and other characteristics. He also painted numerous pictures of interiors with figures, and here too the same intimate treatment is discernible. Bruck's work reveals the spirit of a true artist, a poetic temperament, sound technical ability and independence of methods. There is a total



"SPRING LANDSCAPE"

BY LAJOS BRUCK



"THE STATUE OF ST. JOHN NEPOMUK"

BY LAJOS BRUCK

absence of anything pertaining to mannerism in his output.

A. S. L.

observations, reaches the goal all by himself, is unquestionably bound to show the most originality.



"DINNER TIME"

BY LAJOS BRUCK



*(In the Museum of Fine  
Arts, Budapest)*

"DER RÖMER," AT FRANKFORT ON  
THE MAIN." BY LAJOS BRUCK

## Studio-Talk

This, I think, is exemplified in the paintings by Carl Oscar Borg. Whether his pictures are large or small, whether sketches made with a few strokes of the brush, or large canvases, the same character of freedom and nobility of composition pervades them all and it is evident that Nature has been the only teacher at his elbow.

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Borg's art aims less to depict nature in its everyday aspect of vulgarity and pettiness than to grasp and hold it in its more majestic and mysterious moods. He is a dreamer perhaps, but a dreamer of light as well as of shadows; his are the dreams of a philosopher and thinker as well as those of an artist and observer. The attractive scenery of the southern part of California has furnished most of the subjects for his brush. During the last two

years Borg has, however, travelled in Spain, Italy, France and Egypt and apparently with much benefit to his art.

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A communion with European art and a study of its great masters have without doubt to some extent influenced Borg in his recent productions, without, however, leading him to adopt methods and conceptions not strictly his own. His views have been enlarged but not changed, and he has continued to work out his own system and his own appreciation of nature as he conceived it long ago. It can be said with truth that Borg's expression of art is both noble and pure, and it does not require any protracted study of his work to realise that the qualities which have combined in their production are not those of a mere craftsman but those of a thinker and a poet, of a man who has set out



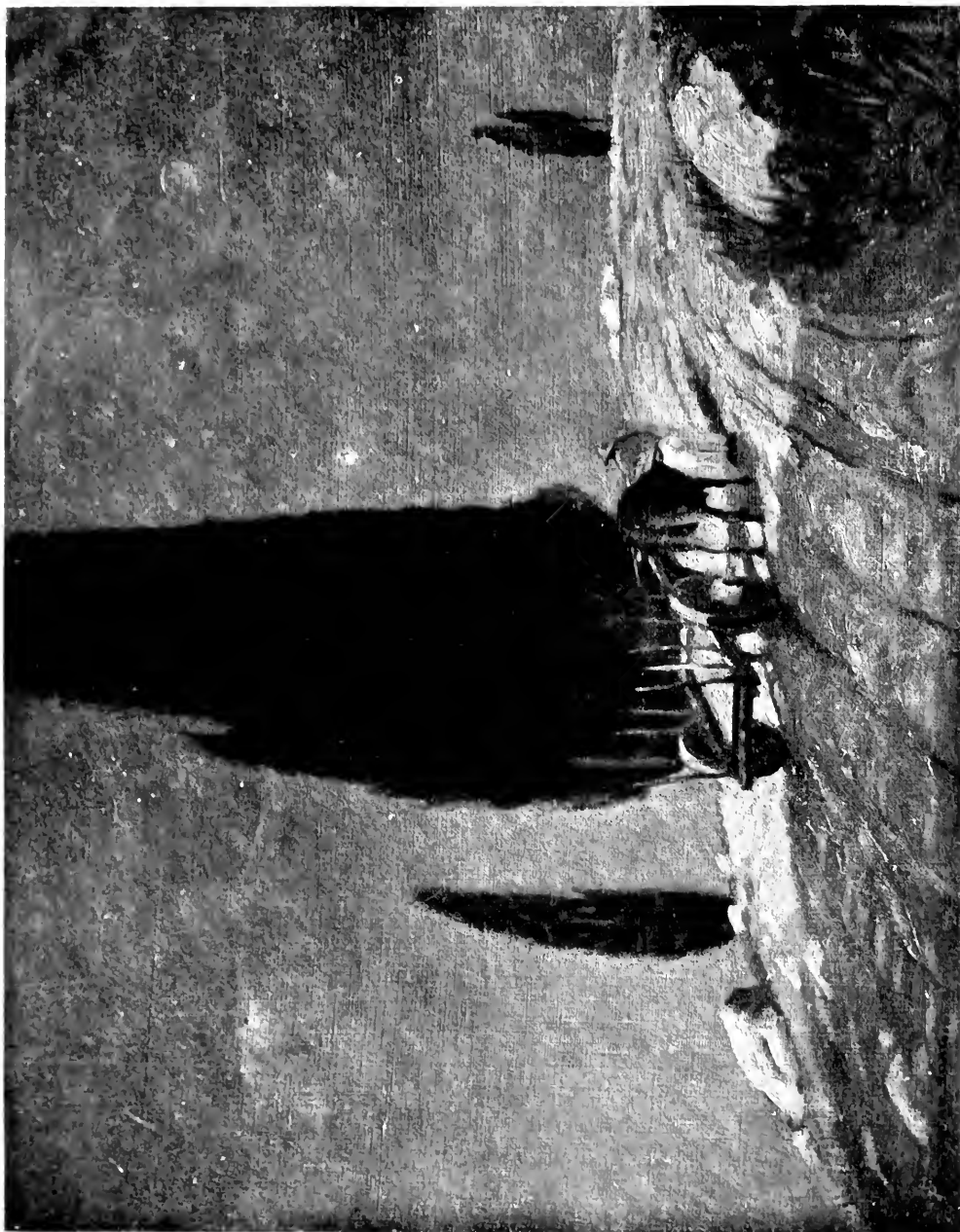
"THE GOLDEN HOUR"

BY CARL OSCAR BORG



"A COAST CAÑON, ISLAND OF SANTA  
CRUZ." BY CARL OSCAR BORG





"EL CERRO." BY CARL OSCAR BORG



with independent means and ideas to explore the realms of life and art. G. E. (Paris).

TOKYO.—Though Japan is justly reputed to be the treasure house of the Far East, students experience great difficulty in studying her treasures, because of the lack of proper facilities for seeing them. To be sure, Japan is not without art museums, but they are entirely inadequate both in size and in number. Apropos of museums, we are proud of possessing the oldest museum in the world—the Shosoin of Nara, the ancient capital of Japan. The Shosoin has a wonderful collection of the arts and crafts of some twelve centuries ago preserved intact to the present day. It is infinitely valuable to artists as well as to archaeologists, and serves as a touchstone concerning the art of certain periods in Japanese history. But it is only open during a brief period of a fortnight or so in the year for the purpose of airing the treasures, and then only to a privileged few, and as the articles are kept in rooms without a single window the light is never good.

The Hyokeikan, the only public art museum in Tokyo, was built a few years ago as an addition to the Imperial Household Museum in Uyeno Park in commemoration of the wedding of the present Emperor when he was Crown Prince. Its upper floor is devoted to Japanese paintings and drawings, which are changed every three weeks, and the lower floor mainly to old Chinese porcelain and jade. The Imperial Household Museum at Kyoto has, among other things, some excellent paintings, also changed from time to time, and there is an admirable collection of ancient Japanese wood sculpture in the Imperial Household Museum at Nara. The small art museum of Osaka and the new Archaeological Museum at Yamada are also very valuable for art students. But these few are the only public art museums in the Empire, and urgent appeals are made for more. Many cities are seriously thinking of following the example of Kyoto, which has recently taken definite steps to establish a museum.

The Okura Art Museum at Aoyezaka, Tokyo, is the only private institution of the kind. When Mr. Okura started his extensive collection some thirty-five years ago, he saw to his horror and astonishment a great number of richly decorated temples and mausoleums being pulled down and an enormous quantity of Buddhistic images and national art treasures being sold to foreigners in a

reckless manner. He collected as far as his private means allowed him, and finally erected a suitable building to exhibit his collection. At the time of the Boxer rising in 1900, when the precious art treasures of China were plundered by unruly intruders, he bought an extensive collection of porcelain, bronze, jade, and lacquer—a valuable addition of Chinese and Siamese art to his museum, which now contains some splendid specimens of Buddhistic sculpture and a rare collection of carved red lacquer ware. The exhibits are now being carefully examined and properly catalogued with a view to the museum being donated in its entirety to the nation.

Although there are no other private museums, the country has many large private collections,



"A COCK"

BY ITO JAKUCHU

(Marquis Inouye's Collection)



LANDSCAPE BY SHUKŌ  
(Marquis Inouye's Collection)

especially in old feudal houses. The Tokugawa family has a splendid one in Nagoya, and the Marquis Inouye is a great connoisseur, famous for his rich collection of exquisite paintings and lacquer ware among other things. Many such names might be mentioned in this connection, but it is a pity that such collections should be kept in the gloomy godowns and enjoyed by an extremely limited few on very rare occasions. Of course to show any number of them involves much difficulty and trouble, as they have to be taken out of the godown and placed in a room without proper facilities for display. Things such as a folding screen, a *kakemono* or hanging picture, a *makimono* or rolled picture, can be folded and put away in a small space in the godown, but they take up much space when exposed to view. Furthermore, it is customary in our homes to hang a single *kakemono*

at a time (though sometimes a pair, or more rarely a triplet of them) on the *tokonoma*, a raised recess in the guest room or tea-ceremony room. The *kakemono* are replaced constantly by others, so that the subject of the picture may always be suitable for each season of the year. Even a great collector will have only a few objects of art displayed in his house at any one time to be admired. The fact that the paintings do not ordinarily stand any long exposure, as most of them are painted on fine silk, has of course much to do with this custom, which adds to the difficulty art students encounter in making their researches.

It must be admitted that there has been a prevailing tendency among Japanese connoisseurs to guard their treasures with a good deal of secrecy. This may have been the outcome of the customary humble attitude they take regarding their possessions. Inconsistent as it may seem, they have a desire to avoid an ostentatious display of their treasures on the one hand, and endeavour to conceal the extent of their possessions on the other. However, I am glad to note a growing disposition to abandon this attitude. They have become public-spirited enough to permit their art treasures to be reproduced. Students of art owe a debt of gratitude to such publishing houses as the "Kokka," which in the magazine of that name issues excellent reproductions by the wood-block method; the "Shimbi Shoin," whose reputation for reproducing old masterpieces by the same method has been recognised the world over; and the "Gahosha," which recently published in two volumes collotype reproductions of the Marquis Inouye's collection of Japanese and Chinese paintings. By means of reproductions, which in not a few instances almost defy the originals, art students all over the world have been enabled to become acquainted with inaccessible originals.

Our temples too are filled with treasures of the empire, but there is practically no means of showing them to the public. The need of better facilities is keenly felt, and on Koyasan there is serious talk of building a suitable and permanent museum on the top of the mountain, where a monastery was founded some eleven centuries ago by the saint Kobo Daishi, and where some seventy temples still remain to this day. These temples, in spite of two great conflagrations, still possess thousands of irreplaceable works of art. It is to be hoped that such a plan may be carried into effect.

HARADA JIRO.

REVIEWS AND NOTICES.

*George Du Maurier: The Satirist of the Victorians.* By T. MARTIN WOOD. (London: Chatto and Windus.) 7s. 6d. net.—One of the compensations of the middle-aged person of to-day must be the remembrance of laughter provoked week after week, through the seventies and eighties of last century, by the "Punch" drawings of George Du Maurier; and it is because Mr. Martin Wood's book recalls so vividly these pleasant memories that we give it cordial welcome. In these bright pages we peep once more into those Victorian drawing-rooms, and meet our unforgettable old friends Mrs. Ponsonby de Tomkyns with her background husband, Sir George and Lady Midas, the Duchess, Maudle and Postelthwaite and their "æsthetic" followers, Mrs. Lyon Hunter, the Philistine Grigsby, the Colonel, and the rest, and we hear again those inimitable scraps of conversation in which, with unflinching satire, the artist shrewdly epitomised the social fads, crazes, and snobbisms of the later Victorians. But this is not merely a book of reproduction and quotation; it has sound critical value. With true insight Mr. Wood interprets Du Maurier's mental and social attitude as expressed in his art, and analyses the spirit of his pictorial satire, showing its scope and its limitations. Very happily he contrasts the "Punch" drawings of Du Maurier, illustrating types from a restricted aristocratic outlook, with those of his greater colleague, the incomparable Charles Keene, whose broader vision gave us individual personalities of delicious humour. But although Du Maurier's genius was primarily expressive in illustration—and in nothing does Mr. Wood show sounder criticism than in attributing the exceptionally wide appeal of "Trilby" to its writer's extraordinary power of illustrating his own text—the critic very justly recognises that there was in the famous pictorial satirist a finer artist than was allowed full expression in the pages of "Punch," especially in his later period. With critical appreciation and with reproductions of the earlier drawings, Mr. Wood helps us to realise the expressive grace of form, the romantic pictorial feeling, as well as the artistic predilection for social elegance, refinement and beauty of type. This book is an admirable piece of original interpretation.

*The Armourer and his Craft from the XIth to the XVIth Century.* By CHARLES FFOULKES, B.LITT. OXON. (London: Methuen and Co.) £2 2s.—The author's aim in this work has been

to fill up a gap in the subject by collecting all the records and references, more particularly in English documents, relating to the actual making of armour and the regulations which controlled the armourer and his craft, and the pages of his book bear witness to the wide range of his researches and the thoroughness with which he has pursued his investigations. The craft was, as he well points out, one of very vital importance in the middle ages, when the king himself with his princes and nobles took a foremost part in the fray, and on his and their invulnerability great national issues largely depended. It was to securing that immunity from the thrust of the enemy's weapons that the master armourer directed his attention, and the most perfect suits were indeed triumphs of the skill and cunning displayed by him and his assistants. It is interesting to note that in attaining this perfection of craftsmanship the armourer also achieved an æsthetic result independently of actual ornamentation. This is strikingly exemplified by the illustration of a remarkably graceful suit made for Sigismund of Tirol by an unknown armourer in 1470; with this is shown a suit made two centuries later for Louis XIV which by comparison with the other is both ungainly and cumbrous. Decoration proper was resorted to with increasing frequency from the end of the thirteenth century onwards, and some beautiful examples are illustrated in the volume; but when the craft was at its best the decoration of the plates was, as the author shows, always rigorously subordinated to their vital function—that of offering a glancing surface to the weapon of the antagonist.

*Ayrshire Idylls.* By NEIL MUNRO, LL.D. Illustrated by GEORGE HOUSTON, A.R.S.A., R.S.W. (London: A. and C. Black.) 7s. 6d. net.—The word idyllic not inaptly describes this addition to Messrs. Black's series of colour books—at all events so far as the illustrations are concerned. Mr. Houston's drawings, of which there are twenty in colour in addition to the same number of pencil sketches, make us familiar with many places that will for ever be intimately associated with the name of Robert Burns—Afton Water, the Brig o' Doon, and the "Auld Brig" being amongst them. Dr. Munro's text also revives these associations as well as the memory of a prose writer who has given Ayrshire and its folk an enduring place in literature—James Galt.

Owing to pressure on our space this month we are obliged to hold over various reviews of books and other matter.—EDITOR.

## THE LAY FIGURE: ON A NATIONAL DUTY.

"I WONDER if I should be accused of Socialistic tendencies if I were to plead for the nationalising of art?" said the Art Critic. "It always seems to me that all forms of art work which have an educational value ought to be the property of the nation and that their preservation should be a national responsibility."

"But is not that already the position?" asked the Plain Man. "We have national galleries and museums, the contents of which are the property of the nation, and we are taxed heavily enough to maintain such places. What more do you want?"

"Oh, yes, I admit that all civilised countries recognise the obligation to establish and keep up institutions of that sort," returned the Critic; "and I do not deny that most of them do their duty in that respect quite reasonably well. But I want something more than that."

"Do you want to have all artists subsidised by the State?" jeered the man with the Red Tie. "That would be one way of nationalising art; but what a row there would be if it were suggested!"

"No, that would impose far too great a strain upon the resources of any nation," replied the Critic. "What I want to see subsidised is the work of certain past masters whose achievements teach lessons of supreme importance."

"What do you mean?" broke in the Plain Man. "Is there any kind of art work that we do not fuss about a good deal more than is necessary?"

"Well, I think we are not nearly as careful as we ought to be over the preservation of those ancient buildings which deserve to be counted as monuments of architectural achievement and which illustrate eloquently the highest development of the art of the architect and builder," declared the Critic. "In every country there are buildings of this type which are educationally worth more than the whole contents of one of the national museums."

"But buildings of that kind here and abroad are mostly private property," objected the Plain Man. "Why should the State interfere with them?"

"Because they are almost the only kind of private property that some Government Department has not so far got under its thumb, I suppose," laughed the Man with the Red Tie.

"Not at all, but because they are too important nationally to be left to the chance mercies of the private owner," asserted the Critic. "As things are in most countries many a building of superlative historical interest is liable to destruc-

tion at the whim of a temporary possessor, and even cathedrals, which besides being of historical interest have an infinite artistic significance, are in danger of going to ruin because those who hold them in trust cannot afford to keep them in adequate repair. That ought to be made impossible."

"I am sure that when any really important building wants doing up there is no difficulty about getting people to subscribe towards the cost," grumbled the Plain Man. "Is not that enough?"

"No, of course it is not enough," cried the Critic. "You have a great work of art in danger of destruction and to save it you have to send the hat round. If the response is liberal the work, we may hope, is properly done; if the subscriptions are scanty some kind of tinkering up is attempted—possibly by an ignorant restorer—and the building is left, perhaps, in a worse state than it was in before. It is just this uncertainty that worries me. I want to see every nation accept its responsibilities in this direction and act up to them."

"Things have worked all right so far: why upset them?" argued the Plain Man. "I do not see the need to impose new burdens upon the nation so long as private ownership answers. Can you quote any instances in which it has failed?"

"Yes, a long list if necessary," replied the Critic; "but that is not quite the point. We ought not to wait for the spectacular destruction of some great building to discover how much we value it; we ought to put it and all others like it beyond the risk of any damage which would decrease their artistic value. The only way in which this desirable condition of affairs can be arrived at is by throwing the responsibility for their preservation on the State. Each nation ought to maintain what are really the chief treasures it has inherited, so that they can be handed down intact and uninjured to future generations."

"Are they worth the trouble and expense which the possession of them would involve?" enquired the Plain Man.

"Why ask such a question?" answered the Critic. "It is obvious that they are, because they are the text-books of national architecture—of one of the earliest and most vital of all the arts. It is much wiser, I should say, to spend large sums upon their preservation than to buy for the national galleries grossly over-priced canvases by deceased painters, and I believe that before long this fact will be realised all over the world."

"What a blessing it is to have a hopeful temperament!" laughed the Man with the Red Tie.

THE LAY FIGURE.





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